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ABSTRACT

This sourcebook presents reading guides for 22 literary works frequently used by secondary school English teachers. The guides contain an overview of the work, a pool of instructional objectives for each work, a variety of activities, a series of discussion options, suggestions for evaluation, and annotated lists of related works. Included are: "Foreword" (T. C. Ley); "Overview of Critical Approaches" (D. Clark and A. Dunlop); "Stephen Vincent Bennet's 'By the Waters of Babylon'" (N. J. Tow and J. Whitman); "Ambrose Bierce's 'Occurrence at Owl Creek Bridge'" (J. Lucci and M. Shepherd); "Joseph Conrad's 'The Secret Sharer'" (S. Douglas and S. Lessley); "Robert Cormier's 'I Am the Cheese'" (M. Evans and others); "T. S. Elliot's 'The Hollow Men'" (J. Atwood); "T. S. Elliot's 'The Love Song of J. Alfred Prufrock'" (J. Copland); "Gustave Flaubert's 'Madame Bovary'" (S. McAnulty); "William Golding's 'Lord of the Flies'" (D. Gullatte and others); "Nathaniel Hawthorne's 'The Ambitious Guest'" (W. J. Nix and J. Word-Ross); "Nathaniel Hawthorne's 'The Scarlet Letter'" (P. Cherubini); "Nathaniel Hawthorne's 'Young Goodman Brown'" (K. Hightower); "Ernest Hemingway's 'The Short Happy Life of Francis Macomber'" (D. Teel and D. Thompson); "Henrik Ibsen's 'A Doll's "House'" (P. Westbrook); "D. H. Lawrence's 'The Rocking Horse Winner'" (E. Reynolds and D. L. Smith); "Flannery O'Connor's 'The Life You Save May Be Your Own'" (G. Kelley); "Edgar Allan Poe's 'The Tell Tale Heart'" (J. Blankenship and others); "William Shakespeare's 'Macbeth'" (H. D. Freeman and others); "John Steinbeck's 'Of Mice and Men'" (B. Esslinger and others); "John Steinbeck's 'The Pearl'" (B. Doyle and others); "Alfred Lord Tennyson's 'Ulysses' and Robert Browning's 'My Last Duchess'" (N. Salter); and "Dylan Thomas's 'Do Not Go Gentle into That Good Night'" (D. Teel). (NKA)

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Sourcebook for English Teachers

VOLUME I

Developed in the 1985 Summer Humanities Institute

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SOURCEBOOK FOR ENGLISH TEACHERS

DIRECTED READING/TEACHING GUIDES FOR SELECTED LITERARY WORKS

DEVELOPED BY

PARTICIPANTS OF THE 1985 SUMMER HUMANITIES INSTITUTE IN LITERARY CRITICISM AND THE TEACHING OF LITERATURE

COLLEGE OF EDUCATION

DEPARTMENT OF CURRICULUM AND TEACHING

HALEY CENTER 5040

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DOUGLAS ALLEY, PROJECT DIRECTOR

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FOREWORD

The resource guides reproduced in this volume were written by participants of the 1985 Summer Humanities Institute in Literary Criticism and the Teaching of Literature, a five-week institute conducted on the campus of Auburn University, Alabama. Funded by a grant from the National Endowment for the Humanities, the institute was designed to provide opportunities for secondary school English teachers to expand their knowledge of literary criticism and their abilities to apply that knowledge to instructional planning based upon sound teaching principles.

Throughout the institute, participants devoted mornings to attending lectures and participating in discussions related to selected critical approaches and assigned literary works, all of which are commonly anthologized and thus are frequently taught in secondary schools. During their afternoons, participants considered reading theory and its applications to the teaching of literature, developed teaching strategies for literary works discussed in morning sessions, and planned and wrote the resource guides which follow.

Participants were permitted to choose the literary works for which they developed resource guides so long as the works were frequently taught in secondary schools. Some chose to develop materials for works considered during the institute, but most chose other works with which they were familiar. They were also given the opportunity to organize development teams if they wished.

Individuals or teams were asked to develop resource guides containing the following information for themselves and prospective readers:

- -An overview which includes a brief plot summary, information regarding the work's potential for teaching, and comments on critical approaches best suited to the work.
- -A pool of instructional objectives from which an instructor might select those which are appropriate for his/her classes.
- -A variety of options for beginning study of the work, including activities which build background (including concepts and vocabulary), provide a preview, and establish purposes for reading.
- -At least one xerox-ready reading guide aimed at enhancement of a designated concept, insight or literary/reading skill.
- -A series of options for dealing with the text after students have read it, including discussion and activities requiring oral communication and written composition.

-Suggestions for evaluating students' success with the literary work and with selected activities.

-An annotated list of related works.

This sourcebook has been produced in a loose-leaf format for the convenience of teachers who may wish to use only certain guides or who wish to insert their own materials. Those wishing additional copies should send their request and a check or money order for $10.00 to Douglas Alley, 5040 Haley Center, Auburn University, AL 36849. Payment should be made to the order of Auburn University.

OVERVIEW OF CRITICAL APPROACHES

Alex Dunlop
Drew Clark

English Department
Auburn University

Literary criticism in America from 1930 to 1970 was concerned preeminently with form. Of the formalistic movements, none has been more influential than New Criticism, of which the professed program is simply the careful reading of the literary text. That it is hard to imagine what can have been so new about such a program indicates the extent to which New Criticism has revolutionized critical practice. In fact, the idea of newness was essential to New Criticism, which, in reaction against nineteenth-century historicism and aestheticism, defined itself in large part by what it was not.

First and foremost, it was not the study of authors. Though conceding that books may tell us a great deal about their authors, New Critics sharply distinguish the value of such information from the moral, intellectual or emotional value of the work itself. This properly literary value is expressed in the words that make up the text and that exist independent of the wishes or of the subsequently expressed opinions of the author. The failure to recognize the independence of the text from its author was labelled the "intentional fallacy." Similarly New Criticism is not the study of or, precisely speaking, even the opinion of the reader. Meaning resides in the text, for, as the New Critics saw it, without a text that is independent of the subjective biases of the reader, criticism becomes groundless aestheticism, a threat that seemed increasingly unattractive during the years when criticism was establishing itself ever more firmly as an institutionalized discipline. In the same way, though literature may be political, religious, philosophical, psychological or sociological, New Criticism is not the study of any of those disciplines. The text is the text, and it does what it does by virtue of being what it is, and to understand what it is is the business of the literary critic.

The New Critic, then, puts the text under the literary microscope in a process of analysis called "close reading" to determine precisely what its parts are and how they relate to each other. That the parts do relate to each other integrally to form a coherent structure is a fundamental assumption of New Criticism. Characteristically the New Critic understands this structure as a pattern of words, images and symbols that form an organic unity of meaning reconciling or balancing tensions and paradoxes. This principle provides also a basis for evaluation of literary works, for the greater and more vexing the complexity incorporated into its organic unity, the greater the work. Hence the poetic practice of the New Critic T. S.

Eliot and the admiration of New Critics in general for the English metaphysical poets.

By mid-century New Criticism had the field largely to itself except for a small but vocal group of scholars at the University of Chicago who emphasized the old rather than the new as they championed Aristotelian principles and methods for the interpretation of literature. Because of Aristotle's emphasis on the preliminary identification of species in order to recognize the qualities peculiar to each, the neo-Aristotelian literary critic ascribes more importance than the New Critic to literary genres or types. Another difference between these critical groups is the neo-Aristotelian's "pluralistic" willingness to admit social or political aspects of a work as part, albeit a secondary part, of its overall aesthetic effect. Most important, the two groups differ in what they emphasize as the basic stuff and the immediate purpose of literature. Where the New Critic sees primarily a pattern of words and images that produce a meaning, the neo-Aristotelian sees primarily a pattern imitating human action and experience to produce an emotional effect.

In 1985 the differences of these mid-century schools of criticism seem less important than the similarities. The most lasting contributions of both New Critics and neo-Aristotelians may be, first, their insistence on attention to the concrete, the particular and the specific, and second, their emphasis on methodological consistency and self-awareness. The most fundamental characteristic of both groups, however, is the predominant concern with structure and unity that permits us to label them both as formalistic approaches.

Rather than formalistic, practitioners of New Criticism or Neo-Aristotelianism might prefer to call their approaches to literature intrinsic. That is, such critics and teachers concern themselves with literariness, with poetry as poetry (so a New Critical dictum puts it) and not as some other thing, whether that other thing is philosophy, persuasion, or general system-clearing self-expression on the part of the author. New Critics and Aristotelians claim to focus instead on the structures, qualities, and effects of what they call literary works themselves.

Another set of powerful approaches to literature can be called extrinsic. Critics and teachers using one of these approaches suspect that to speak of literature-as-literature is more to engage in tautology than to define a useful concept. Concerned instead with the workings of psychologies or societies, these students approach literary texts as records of and occasions for significant behavior. Literature, they think, does not insulate writers and readers from their families, their culture, or their own minds. It rather may reveal under analysis the meaning of behavior, especially that sort of behavior centering upon texts.

Two related approaches within this extrinsic set are psychoanalytic and archetypal criticism. The first approach descends, of course, from the theories of Sigmund Freud, the second--a little less directly--from those of

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Carl Jung.* As we might expect since Jung was Freud's student, if a rebellious one, these two approaches share several presuppositions. Both approaches, in the first place, hold that the path to understanding literature lies along lines traced already by psychology. Working within either, one is also likely to hold that literature represents, in sometimes cryptic ways, recurrent human problems and responses to them. The emphasis on covert representation is necessary here. Against theories which emphasize obvious recurrence of manifest situations, both psychoanalytic and archetypal criticism hold that literature symbolically represents responses to hidden or latent problems, the whole dynamic remaining veiled until analysis uncovers its secret operations. Where an Aristotelian might call bravery and cowardice in the face of danger recurrent (that is, probable) responses to a believeable problem, a Freudian or Jungian might suggest that the Oedipal complex or the initiation archetype are no less common but much less obvious elements of literature. Such critics and teachers want to reveal these elements and to show how psychological dynamics shape the behavior not only of literary characters but also of writers and readers.

For teachers attracted to psychological analysis but needing to choose what to say about Hamlet or A Separate Peace, however, the differences between the psychoanalytic and archetypal approaches may matter more. Briefly, we might suggest, the Jungian paradigm is heroic, the Freudian ironic. Even within children's stories, the Jungian seeks the formation--individuation, it is called--of the hero; even within heroic legends, the Freudian finds lineaments of desire and defense which, outside of texts, (de)form us. The Jungian room is more amply furnished. There, it is claimed, the teacher can find at hand many primitive elements of psychic structure: animus and anima (light and dark), shadows, wise old men, great mothers, and Peter Pans--these in addition to alchemical charts, flying saucers, and Jung's famous notion of the collective unconscious. The Freudian design is starker. He, too, was an archetypal thinker but one who reverted constantly to a few situations and conflicts: the Oedipus complex, for example, its repression, its reassertion in the formation of symptoms, and its undoing in sublimation or the so-called transference. These summaries are necessarily brief, but they may suggest the value of psychologically oriented discourse about literature. Freud and Jung have persuaded

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*Another sort of archetypal criticism--and one which has been unusually productive of discussion--is not closely related to Jungian psychology. The theories of Northrop Frye, outlined in his famous Anatomy of Criticism, like those of New Criticism or Neo-Aristotelianism, treat literature as an autonomous body. He is an intrinsic theorist. He differs from the New Critics in proposing that literature or the order of words be treated as a unified body of phenomena, a "world" the workings of which are to be explained by literary criticism as those of the material world are explained by physics. Influenced by students of comparative religion, Frye proposed a synopsis of literary "myths" which would see all stories as versions, in various modes, of a central seasonal myth of growth, fructification, decay, and rebirth.

many to find their studies valid. As long as the persuasion holds--and as long as stories, poems, plays, and movies are about that which we have called our minds, souls, spirits, or selves--psychoanalytic and archetypal criticism will remain attractive to many.

Another set of extrinsic approaches to literature begins from analysis not of individuals but of groups or classes. Its master codes derive less from psychology than from history (understood to include politics, sociology, and economics). Such analysis may sound scholarly and objective; it often is the first and claims to be the second. Often, too, however, the teacher or critic using one of these approaches is self-consciously committed to a set of values (whether traditional or revolutionary) and a program of action (whether guarding the culture or inverting it). Suspicious of universal archetypes, both scholars and the agitators in this mode agree, however, that literary texts reflect social conditions. More than that, those who write and read literary texts use them in relations of power to form those social conditions.

The single socially oriented approach considered during the 1985 Institute was feminist literary criticism. (The previous paragraph should suggest parallel criticisms of "Literature" as a white, male, aristocratic and bourgeois institution.) Feminist critics and teachers may be said to have two main tasks: to resist the dominant literary system and to discover alternatives to it. Feminists typically perform these tasks by raising questions. What have women had to say? And what does this text say about women? Answering these questions has meant the unearthing of buried texts and the rethinking of responses to familiar ones. As within intrinsic and psychological literary discourse, so within feminist criticism and teaching there has developed no uniform approach. Nevertheless feminist study of literature remains for some in both the university and the secondary school a necessary and exciting approach today.

"BY THE WATERS OF BABYLON"

Stephen Vincent Benet

Norma Jean Tow
Gadsden High School
Gadsden, Alabama

Janice Whitman
Charles Henderson High School
Troy, Alabama

This is for you who are to come, with Time,
And gaze upon our ruins with strange eyes.

So, always, there were the streets and the high, clear light
And it was a crowded island and a great city;
They built high up in the air.

I have gone to the museum and seen the pictures.

--Stephen Vincent Benet

OVERVIEW

Stephen Vincent Benet's science fiction adventure tale, "By the Waters of Babylon," is an account of a young man's passage into manhood. This story lends itself well to the archetypal approach to criticism in that the reader can clearly trace the initiation ritual from the time that John is chosen for the priesthood until he returns from his quest, having matured so that he now has the wisdom to use the knowledge that he has gained. The neo-Aristotelian approach could also be used because the protagonist moves through a clearly defined plot to the recognition that knowledge must be tempered with wisdom. Much of what the reader knows about John and the setting of the story is gained through Benet's use of imagery, which lends itself to the New Critical approach.

John, a priest's son who has been chosen to become a priest himself, sets out on a journey, his quest for manhood, after he has undergone the ritual of purification performed by his father. After he has been given certain signs, John takes the forbidden way east, eventually reaching the great river which he has been forbidden to cross. Even though he believes his life to be at risk, he knows that he must cross the river and enter the Place of the Gods so that he may be at peace with his spirit.

Entering the place of the Gods, John not only finds many strange and wondrous things, but he does not die. In a vision, he sees what this place

was once and what the fate of the gods was. Consequently, he begins to question not only their happiness but also their wisdom and knowledge. The following morning, seeing a dead god, he realizes that the inhabitants of this place were not gods at all but were people. As John is exploring and discovering, the reader discovers that the Place of the Gods is New York City. With this discovery, the reader realizes that the story is taking place in the future sometime after a great destruction.

John completes his quest, returns home, and knows that the truth which he has learned must be shared with his people little by little because "...in the old days, they ate knowledge too fast."

"By the Waters of Babylon" is an excellent story to teach in ninth or tenth grade. It is an easily accessible work because it appears in anthologies that are on the state-adopted textbook lists. Even though it portrays the destructive forces of man and the destruction of a civilization, this story does end on a positive, optimistic note--mankind has not been obliterated, and there is evidence that civilization will be rebuilt, perhaps even better than before. Students should be able to see parallels in this story with world problems today, and, as a result, consider man's use and abuse of knowledge. Another reason for teaching this story on the ninth-tenth grade level is that the protagonist seems to be approximately the same age as the readers. Therefore, they will be more likely to identify with John and his journey. Through observing his quest and maturing, they may be better able to understand themselves. Finally, there is an air of mystery about the story which holds the readers' attention. Many of the clues for solution are like pieces of a puzzle--only parts are given, until the final paragraph when the reader is certain as to the time and place of the story.

A few areas in the story might present some degree of difficulty to ninth and tenth grade students but should be relatively easy to deal with. The following are elements that might be considered:

1. The student might have difficulty in determining a sense of time and place, which is essential to the eventual understanding of the story.

2. The use of Biblical allusions may have to be explained, especially the source of the title.

3. Many of the place names will not be recognizable; even if the student can decipher all the names, they may not have significance.

4. Students may need some clarification of the structure of a primitive society--the place of the priest, the rituals (such as initiation rites), and taboos and how they can be controlling factors.

SUGGESTED INSTRUCTIONAL OBJECTIVES

After studying "By the Waters of Babylon," students...

1. will perceive how Benet's use of the first person narrator adds to or serves to create the suspenseful plot and allows the reader to gradually learn with John

2. will be able to relate the Biblical allusion in the title to the tone of the story

3. will be able to identify the phases of John's ritual initiation into manhood

4. will be able to relate the prophetic nature of this science fiction work to today's world and to the implications for the future of our civilization

5. should be able to determine ways in which John is separated from authority and how this separation affects the process of maturation

6. should be able to identify the methods used by Benet to make the primitive life style seem realistic

7. should be able to identify what John learned or recognized in the process of his journey

8. should be able to identify the images that Benet has used and show how these images function in the story

PREREADING ACTIVITIES

1. In order to establish point of view, read with students the first six paragraphs of the story. Ask the following questions:

   a. Who is telling the story?

   b. What do we know about the narrator?

   c. What do we know about when and where he lived?

   d. What do you think that the story is going to be about?

   e. What was like a fire in the heart of the narrator and burned in him?

2. Read aloud Psalm 137 in order to help students to understand the Biblical allusion in the title. Give background information as is necessary for the students to know what and where Jerusalem, Zion, and Babylon are. Then ask the following questions:

a. Who or what is destroyed? By whom?

b. Where are the Jewish people? How do we know?

c. From the title, what kind of story do you think that this will be? What will it be about?

3. This activity may be used in relation to item 2 or it may be used as a separate discussion.

Discuss the various possibilities of the destruction of a civilization, basing the discussion on questions such as the following:

a. What civilizations have been destroyed or no longer exist?

b. What happened to these civilizations? What caused or led up to the demise of the civilization? Were the causes internal or external?

c. Could this destruction have been prevented? If so, how? If not, why not?

d. Could such destruction happen in our country or in the world today? Explain.

4. In order to focus on an understanding of the tribal structure and the rite of passage or initiation, use questions such as the following to lead the discussion:

a. When does one become an adult? Are there any outwardly identifiable signs or things that you could use to show that you are an adult in our culture? (Some examples that might be used are the driver's license, work permit, voter registration, registration for the draft.)

b. Is there any particular process or procedure that must be followed in order to attain adult status?

c. In other cultures (e.g., Indian tribes) are there particular procedures? What kinds of rituals? In these, what is the role of a priest?

5. In order to focus on John's potential for leadership, read the first six paragraphs. After reading, use questions such as the following:

a. What is your idea of an ideal leader?

b. In the story, what kind of leader is the narrator's father?

c. What kind of leader will the narrator become? Use evidence from the story to explain your answer.

6. In order to focus on John's quest and his ritual passage into manhood, read the first fifteen paragraphs. Ask questions such as the following:

   a. How had John, the narrator, been prepared for his journey?

   b. What does this preparation tell us about his culture?

   c. What does the narrator's statement, "It is time for me to go on my journey," suggest about the nature of the journey?

7. Read the following Emily Dickinson poem aloud.

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Tell all the truth but tell it slant,
Success in circuit lies,
Too bright for our infirm delight
The truth's superb surprise;

As lightning to the children eased
With explanation kind,
The truth must dazzle gradually
Or every man be blind.

Ask the following questions to focus attention on the idea of not telling everything all at once or of imparting knowledge gradually:

a. What does it mean for someone to "tell the truth slant"?

b. Why must truth "dazzle gradually"?

GUIDE FOR READING

The attached guide for reading was designed to assist students in their ability to understand the unusual terms used in this story. It will also assist in the student's ability to structure John's journey and to understand how this becomes his passage into manhood.

POSTREADING ACTIVITIES

1. After a silent reading of the story and completion of the reading guide, ask for a brief summary of the story. As the story is told, list phases of John's journey on the board. Ask the following questions:

   a. During the journey, what has John been separated from?

   b. At what point do you think that John became an adult?

   c. What has John learned or recognized as a result?

2. Review the list of words on the reading guide so that students will clearly understand how these terms function in the story and what they mean to John.

3. List the following terms on the board or on a hand-out. Ask students to identify what is referred to in each case. How does an understanding of these terms add to an understanding of the story?

   a. Ou-dis-sun
   b. Bitter Water
   c. UBTREAS
   d. ASHING
   e. carved stones with numbers or words
   f. enchanted boxes or jars
   g. the mighty temple
   h. the drink of the gods
   i. the bronze door that could be opened
   j. Destruction

4. From the reading guide, identify the three things which were forbidden. Guide discussion by using the following questions:

   a. What was John's response to each of these warnings?

   b. What did he expect to happen as a result of his actions? What did happen?

   c. What did John learn as a result of this experience?

5. Ask students to find the question that John asked regarding the gods while he was in the Place of the Gods.

   a. What was his question?

   b. What seems to be his answer? Explain.

   c. What does this indicate about John's growing maturity?

6. Ask students to consider the following questions. Give them time to write down their responses, then discuss orally.

   a. If our civilization were destroyed, what kinds of evidence would we leave?

   b. How might our evidence be interpreted?

7. In order to discuss civilizations that have been destroyed, have students list objects that have been uncovered from remnants of such destruction that remain enigmas to modern man. Include accomplishments that are difficult to understand or that amaze us. (An example would be the art of embalming as the Egyptians practiced it.)

8. Discuss the story as science fiction that is predictable or that could be considered as prophecy. Relate this to other science fiction stories such as <u>20,000 Leagues Under the Sea</u> by Jules Verne.

9. The Hill People were guided and protected from danger by their customs and by the wisdom of the priest. John, the narrator, went into places where none of his ancestors had ever been. He was prepared by advanced learning, rigorous discipline, special treatment in his family and tribe, and rituals. Ask students to compare his preparation with that of the astronauts (or other such special groups). Write responses on the board and discuss.

10. Discuss with students what it means to "eat knowledge too fast." Ask them to cite instances in today's world when it has seemed that knowledge was gained too quickly. They should explain the consequences of such gain. An example might be the development of the mechanical heart.

11. Discuss the prophetic meaning of the story. Divide the class into groups to encourage more individual participation. Suggest that they consider the title of the story as a propnecy.

12. Divide the class into five groups. Assign each group one of the five senses: sight, hearing, touch, taste, smell. Ask each group to look for the sensory images in the story that pertain to that particular sense. When students reassemble, list the images that each group has named on the board. Use the lists to show how Benet's use of imagery helps to create the tone of the story.

13. Lead a discussion concerning the fulfillment of a "dream." Ask students the following questions, giving them time to write down brief responses. After you have finished the questions, have students exchange papers and comment on the papers that they read.

    a. What is your dream?

    b. What will be important in seeking to fulfill your dream?

    c. What sacrifices or risks may be involved?

    d. Who will help or impede the achievement of your dream?

    e. Who will understand/misunderstand your dream?

14. Read aloud Carl Sandburg's poem, "Four Preludes on Playthings of the Wind." Allow students time to contemplate what they have heard before asking them to respond to the poem in relation to the story. Some lines could be reread for emphasis, or the students could be given copies of the poem. (The poem is attached.)

15. Ask students to select one of the following activities: illustrate the story (a picture showing a scene from the story), draw a map showing John's journey to the Place of the Gods, complete a character sketch (either a verbal description or a drawing) or write a poem about John's journey.

EVALUATION

Enough informal evaluation has been provided for in the postreading activities that a formal evaluation instrument is not necessary. However, if one is desired, many of the postreading activities could be adapted to evaluation in the form of essay questions. Other questions might include the following:

1. What is the great knowledge that John gains? What are the implications of this knowledge for him and his people?

2. Trace the steps of John's journey. How does he change during the journey?

3. What message is there for us in this story? Explain.

RELATED WORKS

Small groups of students or individuals who enjoyed "By the Waters of Babylon" might also consider these works:

1. Alas, Babylon (Pat Frank). World War III leaves scattered bands of survivors who must learn to live as pioneers in rural Florida, coping with a cruel natural world and human savagery. Problems of spiritual as well as physical survival become all important.[1]

2. Morning Is a Long Time Coming (Bette Greene). Patty Bergen, the heroine of Summer of My German Soldier, defies her family by not attending college after high school and leaves America for Europe. In Paris she meets a boy who returns her love for the first time. But Patty must conquer the pain of her past before she can accept the happiness of her future.[2]

3. Summer of My German Soldier (Bette Greene). Patty Bergen, a Jewish girl growing up in a small Arkansas town during World War II, is lonely, misunderstood, and unable to please her parents. When some German POWs from a nearby internment camp are brought to her father's store, Patty meets Anton, and a dangerous relationship develops between the two. Patty's involvement in Anton's escape causes problems for her and her family.[3]

4. Hiroshima Diary (Michiko Hachiya). This is the diary of a Japanese doctor from August 6 to September 30, 1945. There is an eyewitness account of the atomic bombing of Hiroshima and the following seven weeks by the director of a Hiroshima hospital.

5. Hiroshima (John Hersey). This is an account of the ruin of Hiroshima and the wreck of the lives of the inhabitants by one atomic bomb. The factual report focuses on six individuals who survived in that city.

6. Demian: The Story of Emil Sinclair's Youth (Hermann Hesse). This story of Emil Sinclair's youth is not a tale of adolescent events. Rather, it examines the inner thinking of adolescence, the great shifting of self from childhood to adulthood. Demian is Emil's young friend, a boy-mystic with whom Emil can probe the deeper secrets of the universe.[4]

7. Siddhartha (Hermann Hesse). Siddhartha leaves his family on a spiritual quest, but when he finds the world of philosophy unfulfilling, he leaves it to experience the material world. Ultimately this world also dissatisfies him. Near despair, he suddenly finds peace and the true meaning of his life.

8. On the Beach (Nevil Shute). This novel is the story of a group facing certain annihilation after a final great war which takes place in the not so distant future. (This book has also been made into a movie which could be effectively used during the reading of "By the Waters of Babylon.")

9. The War of the Worlds (H. G. Wells). This early science fiction work is the account of an attack on the English countryside by strange beings from space. This short novel was adapted by Orson Welles as a radio play. The sound recording of the radio program is very effective for classroom use.

10. The China Syndrome (Burton Wohl). This novel is based on the screenplay for the film of the same title. It provides a glimpse into what could happen if things went wrong in a nuclear power plant. The reader follows a television reporter into the plant and through a series of dangerous entanglements.

FOOTNOTES

[1]National Council of Teachers of English, Books for You: A Booklist for Senior High Students (Urbana, 1982), p. 225.

[2]Ibid., p. 158.

[3]Ibid., p. 200.

[4]Ibid., p. 47.

[5]Ibid., p. 47.

[6]Ibid., p. 9.

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A GUIDE FOR READING--"By the Waters of Babylon"

I. Before reading the story, very briefly tell what you think each of the following words or terms means or is referring to. What does it mean to you?

1. the Dead Places

2. the Great Burning

3. the Old Days

4. gods

5. god-roads

6. washing place

7. cooking place

8. magic

9. the law

10. Place of the Gods

II. Following or during your reading, tell what the ten words in Item I meant to John. This may be written on the back of this paper.

III. What three things were specifically forbidden to John?

1.

2.

3.

IV. How does John react to these forbidden activities? Why?

What is the result of John's action?

What has John learned?

V. After reading, look at the footnote that gives the date of publication. How does this affect your understanding and assessment of the story?

Four Preludes on Playthings of the Wind

Carl Sandburg

1

The woman named Tomorrow
sits with a hairpin in her teeth
and takes her time
and does her hair the way she wants it
and fastens at last the last braid and coil
and puts the hairpin where it belongs
and turns and drawls: "Well, what of it?
My Grandmother, Yesterday, is gone.
What of it? Let the dead be dead."

2

The doors were cedar
and the panels strips of gold
and the girls were golden girls
and the panels read and the girls chanted:
    We are the greatest city,
    the greatest nation:
    nothing like us ever was.

They are twisted on broken hinges
Sheets of rain swish through on the wind
    where the golden girls ran and the panels read:
    We are the greatest city,
    the greatest nation,
    nothing like us ever was.

3

It has happened before.
Strong men put up a city and got a
    nation together.
And paid singers to sing and women
    to warble: We are the greatest city,
        the greatest nation,
        nothing like us ever was.

And while the singers sang
and the strong men listened
and paid the singers well,
and felt good about it all,
    there were rats and lizards who listened
    ...and the only listeners left now
    ... are ... the rats... and the lizards.

And there are black crows
crying, "Caw, caw,"
bringing mud and sticks
building a nest
over the words carved
on the doors where the panels were cedar
and the strips on the panels were gold
and the golden girls came singing:
We are the greatest city,
the greatest nation:
nothing like us ever was.

The only singers now are crows crying, "Caw, caw,"
And the sheets of rain whine in the wind and doorways.
And the only listeners now are ... the rats ... and the lizards.

4

The feet of the rats
scribble on the doorsills;
the hieroglyphs of the rat footprints
chatter the pedigrees of the rats
and babble of the blood
and gabble of the breed
of the grandfathers and the great-grandfathers
of the rats.

And the rain shifts
and the dust on a doorsill shifts
and even the writing of the rat footprints
tells us nothing, nothing at all
about the greatest city, the greatest nation
where the strong men listened
and the women warbled: Nothing like us ever was.[4]

"AN OCCURRENCE AT OWL CREEK BRIDGE"

Ambrose Bierce

Joanne Lucci
Sidney Lanier High School
Montgomery, Alabama

Margaret Shepherd
Grissom High School
Huntsville, Alabama

OVERVIEW

Plot Summary. "An Occurrence at Owl Creek Bridge," Ambrose Bierce's short story about a Southern planter, Peyton Farquhar, uses a flashback technique to show certain events during the Civil War. For reasons of his own, Farquhar was not able to join the Confederate Army, but he has a burning desire to partake of the glory and honor of the war. A Federal scout, disguised as a Confederate soldier, stops at Farquhar's plantation and tells him that the Yankees have established a stockade near Owl Creek Bridge; and Farquhar sees this as his chance to participate in the war. He forms a plan to overpower the two Yankee guards at the bridge and set it on fire. Since this plan is based on false information, it fails; Farquhar is captured; and the story opens with him about to be hanged by the full contingent of Federal troops. As he stands with the rope about his neck, Farquhar experiences several hallucinations including his family, the inordinately loud ticking of his own watch, and his escape after he is plunged into the water.

Part II, by flashback, gives the reader the informational background of the plot, while Part III describes Farquhar's most extensive hallucination about his escape. Plunged into the water and in extreme pain, Farquhar becomes aware that the rope has been broken. He manages to free his hands, swim to the surface, and begin swimming downstream for his life as the Yankee soldiers fire volley after volley at him. Diving underwater, he manages to escape the hail of bullets and make it to the shore, where he escapes to the forests, which are described as wild and strange.

Finding a familiar road, Farquhar makes it home; and, as he approaches, his wife appears to greet him. As he reaches for her, he sees a blaze of light and feels an intense blow upon the back of the neck. All becomes dark; he is dead. The heroic escape was merely a hallucination before his inevitable death.

Potential for Teaching. A study of Ambrose Bierce's short story, "An Occurrence at Owl Creek Bridge," may be justified on the secondary school level in both the academic fields of social studies and American literature.

Alabama history is required of students in the ninth grade, and American history and American literature are required in the eleventh grade; therefore, presentation of this short story may offer motivational value on either grade level. An appreciation of several universal war themes may be gleaned from a careful study of this work. Ambrose Bierce's effective temporal structure of "Occurrence" exemplifies an important literary technique and enhances sequential reading skills. This complex short story lends itself to several areas of interpretation within the two content areas, social studies and literature. It may best be approached by the Neo-Aristotelian, New Criticism, and psychological methods.

SUGGESTED INSTRUCTIONAL OBJECTIVES

After having studied the work, students will be able

1. to recognize images and their relationship to the theme
2. to distinguish between chronological and psychological time
3. to appreciate and understand a surprise ending and its effect
4. to gain a sense of life's universal features
5. to enhance an interest in history and a passion for getting the literal, historical facts straight
6. to understand the structural parts of the story and their relation to the whole
7. to understand the psychological aspect of the story
8. to use the text to learn about psychology
9. to incorporate new words into a working vocabulary

PREREADING ACTIVITIES

1. In order to help students comprehend the difference between psychological time and chronological time, teachers may consider a discussion on the use of slow motion film to reveal psychological or physical crises. During such a crisis, every detail of the experience becomes more vivid and intense than usual; it seems magnified. Give students the opportunity to describe scenes from television and movies in which this technique was effective. (Students may remember the death scene in the movie, Bonnie and Clyde.) Ask students to describe dreams in which they sensed a distortion of reality. Refer to a copy of Salvador Dali's painting entitled The Persistence of Memory which depicts a surrealistic view of time. A poem by Karl Shapiro, "Auto Wreck," may be read aloud by the teacher for discussion of time distortion.

2. In order to help students recognize the technique and purpose of flashback, the teacher may help students to engage in a discussion of their expectations when they read a short story. After they have reached a consensus that action begins at the beginning of a story, the teacher reads aloud the first three sentences of Bierce's story.

   The teacher then asks the students the following questions:

   What do you want to know?
   What would you be thinking if you were in this person's place?
   What would you be wishing that you could do that you could not do at this point?

   A definition of flashback should be established at this point. The following uses of flashback should be established:

   a. supplies additional information
   b. establishes authorial intent and aids interpretation

   Ask for examples of flashback: (a) instant replay in TV sports to review critical plays or to substantiate referee's accuracy; (b) examples from movies; (c) examples from materials already read.

3. In order to help students envision strong examples of imagery and description in "An Occurrence at Owl Creek Bridge," the teacher should hand her students a copy of Karl Shapiro's poem "Auto Wreck" and read the poem aloud. The students should reread the poem silently and circle the words which express sight, sound, time, and physical and emotional feeling. The teacher should list the images and descriptions on the board in their respective categories. The teacher should then reread the poem aloud asking students to focus on images and descriptions in the poem. The teacher should conclude the prereading exercise by telling her students to look for similar use of description and imagery in "An Occurrence at Owl Creek Bridge."

4. In order to help students understand, psychological time, begin by reading one of the accounts from Life After Life. Discuss what happens to a person's thoughts when he believes himself on the verge of death. Ask if any of the students or their acquaintances have had close calls. What is it like to face imminent death? What are the thought processes? Tell students that "An Occurrence At Owl Creek Bridge" is about a man who is about to be hanged. Ask them to look for examples of what he is thinking, how his senses are reacting, and how his psychological time compares to actual chronological time.

5. In order to enhance an interest in history and a passion for getting the literal, historical facts straight, a field trip may be planned to the nearest Civil War historical site such as the state archives building or the nearest Civl War battlefield.

Discuss the battle of Corinth, Mississippi, and its proximity to the North Alabama setting of Ambrose Bierce's short story "An Occurrence at Owl Creek Bridge." Emphasize the point that although there were few significant battles in this particular area, skirmishes and espionage played an important role in the war effort.

6. In order to recognize images and their relationship to theme, the teacher will discuss images that make descriptions vivid or particularized. The most common images are created by using metaphors and similes. Focus should be placed on the imagery in Part III of the story.

7. In order to understand the significance of the title, "An Occurrence at Owl Creek Bridge," the teacher should initiate a discussion involving the symbolism and function of bridges. Refer to the movie The Bridge Over the River Kwai, which has a World War II setting. Relate the importance of the bridge in these stories. References may be made to ninth grade Alabama history books which state that at this particular time the Tennessee River was not navigable beyond Muscle Shoals. Railroads were built specifically to transfer cargo from Muscle Shoals to Decatur; therefore, a railroad bridge in this geographic location would be of vital importance. Also discuss a bridge as a transition from one place to another--in Farquhar's situation, from life to death.

8. To understand time lapse of this story by creating a time line showing sequence of events (both chronological and psychological). Begin with Part I and continue to Part III using the following diagram as an example:

9. To help students to understand the point of view, the teacher will discuss the first three paragraphs of the story stressing the lack of dialogue.

10. To help students to understand chronological and psychological time, the teacher should discuss the symbolism of Peyton Farquhar's watch.

11. To help students to understand the role of a hero, the teacher should lead a brainstorming session about what makes a hero, leading to thoughts about "glory vs. reality of war." Have students make a list of things that glorify war; for example, military parades, dress uniforms, movies, songs, etc. Ask students to find a passage as they read that indicates Peyton Farquhar's concept of war.

12. In order to provide a preview, the teacher should read aloud sections of Part II of the work in order to help students to understand the background of the story and and to introduce the main character.

13. In order to provide a preview, the teacher should lead a discussion concerning blind trust and how this may conceivably be involved in instances of espionage.

POSTREADING ACTIVITIES

1. After students have understood the literal story, discuss the following:

   A. Mary Grenander says the story is a mimetic tale of passion, including ironical terror, in which a protagonist experiences differences in his emotions as a result of his intense situation. In addition, the protagonist undergoes a physical response of heightened sensory perception which leads to a slowing down of subjective time.[1] Have students point out the incidents in the story which show Farquhar's heightened awareness (the ticking of the watch, for example).

   B. Fred Marcus states that Bierce spiced his story with authorial intrusions of sardonic observation.[2] Authorial intrusions are considered by some readers as diminishing the worth of a story. Have students point out instances in which Bierce intrudes upon his story. Do these instrusions add or subtract from the enjoyment or understanding of the story?

   C. What clues in the story show that the escape is really in Farquhar's subconscious imagination? Note particularly the description of the forest. Note also that Farquhar imagines himself swinging weightlessly in the water when, in actuality, he is swinging on the end of a rope. Observe, too, the examples of Farquhar's senses being so alert he can perceive things beyond normal consciousness, e.g., the eyes of a soldier who, in actuality, is only a silhouette. The figures on the bridge are huge, even though Farquhar is far down the stream.

   D. Explain post-mortem consciousness: a term applied to any story where a dying man seems to experience an extended series of sensations after death has overcome him. Compare Ernest Hemingway's "The Snows of Kilimanjaro."

   E. Have students note the shifting point of view. The entire first section of the story seems to be told by a military observer, who at first is limited but later becomes omniscient. In the later part of the story, the observer becomes Farquhar himself, establishing a pattern of reversals and shifts in viewpoint.

   F. Discuss the question: Was Farquhar an ingenuous glory hunter or was he a true patriot?

2. Build a model of the railroad bridge and hanging platform.

3. Construct a topographical map of the area of North Alabama showing, as nearly as possible, the area described in the story.

4. Compile a notebook of your own family's experiences in war time. Ask relatives who have served in various wars to tell you about experiences they have had. Include any Civil War stories connected to your ancestors.

5. List examples of irony. Find metaphors in the story. Find similes in the story.

6. Reread the last two sentences in Part I and outline the subsequent events which will be revealed in Part III of this story. How is this foreshadowing?

7. Research assignments: Compare "Portrait of a Southern Lady" by Stephen Vincent Benet (as found in anthologies used in eleventh grade English classes) as to reference to Mrs. Farquhar's "white hands." Also compare to Gone With the Wind in the passages involving Scarlett's hands.

8. Research assignment: Compare romanticism and reality of war as presented in Crane's Red Badge of Courage (often anthologized in American literature series).

9. Research assignment: Compare Robert E. Lee's commitment to duty to the dedication of Peyton Farquhar to the Confederate cause. (Robert E. Lee's passage is often anthologized in American literature books.)

10. Discuss the structure of the entire story showing how each part contributes to the surprise ending. Look for clues to the final outcome which may have been overlooked upon a first reading.

11. Discuss the effectiveness of the lack of dialogue throughout the story.

12. Discuss the shift of point of view in the story.

13. Make a collage or an original drawing to illustrate one part of this story. Write a paragraph to explain your illustration.

14. Fit the title to the story by explaining the two occurrences of the story at the bridge.

EVALUATION

Students' success in fulfilling instructional objectives may be determined by some of these evaluation activities:

1. Choose one of the following statements and support your choice in a brief essay:

a. Payton Farquhar (was or was not) stupid to fall into the trap set by the Yankee scout.

b. All (is or is not) fair in war, and the Yankees were justified in luring Farquhar to his death.

2. Short answer questions (samples):

a. The story takes place in the _____ War.

b. The location is in _____.

c. How many people were killed in this story?

d. Payton Farquhar succeeds in getting back home before his death. True or False?

e. The "occurrence" at Owl Creek Bridge is the burning of the bridge by the Southerners. True or False?

3. Write a short explanation of how the flashback technique was used in this story.

RELATED WORKS

Individuals or small groups of students who enjoyed "Occurrence" may also consider these works:

1. Gone With the Wind (Margaret Mitchell). Mitchell's tumultuous story of Scarlett O'Hara, belle of Tara Plantation, and her struggle to survive the War Between the States, save her beloved home, and find the man she can truly love.

2. The Red Badge of Courage (Stephen Crane). Classic novel of a young man's encounter with the realities of war after his boyish dreams of glory are shattered on the battlefield, and his eventual growth into a brave soldier.

3. "The Portrait of a Southern Lady" from John Brown's Body (Stephen Vincent Benet). The poet captures the steely strength of Southern womanhood as the ladies of the South shouldered the burdens of running not only their households, but also the whole plantations during the absences of their soldier-husbands. Benet mentions the Southern ladies' velvet-gloved but iron-handed control, just as Mitchell and Bierce use the "white hand" of Southern womanhood symbolically in their stories.

FOOTNOTES

[1]Mary Grenander, Ambrose Bierce (New York: Twayne Publishers, 1971), p. 95.

[2]Fred H. Marcus, "Film and Fiction: An Occurrence at Owl Creek Bridge," Film and Literature (Scranton: Chandler Publisher Co., 1971), p. 260.

A GUIDE FOR READING "OCCURRENCE AT OWL CREEK BRIDGE"

1. When and where does this historical fiction story take place?

2. Could this story have any other setting? Explain why or why not.

3. As you read, try to picture the scenes in your mind's eye. When you finish reading, go back and list ten "picture-making" words, especially any similes and metaphors you see.

4. As you read, watch for shifts from reality to fantasy and for shifts in time. Give two examples of each.

5. You might have heard the old saying, "All's fair in love and war." Discuss what you think this means and how it applies to this story.

6. Define, in your own words, chronological and psychological. (You may use the dictionary for help.) How do these words fit into the time element in the story?

7. After you have finished the story, record your immediate reaction to it in one good sentence of 25 words or less.

8. Be able to define the words listed below:

   sentinel
   acclivity
   death knell
   secessionist
   audible
   dictum
   grapeshot
   uncanny
   apprehension
   malign
   flashback

"THE SECRET SHARER"

Joseph Conrad

Barbara Sue Douglas
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Suzanne B. Lessley
El Modena High School
Orange, California

OVERVIEW

The turn-of-the-century novella "The Secret Sharer" by the English novelist Joseph Conrad lends itself to several critical approaches. The ambiguous nature of the narrator and his secret sharer Leggatt facilitates the use of the psychoanalytic method. Parallel incidents, the well constructed plot, and image clusters, all found in this story, adapt well to the approach of New Criticism. Finally, the multitude of archetypes suggest that archetypal criticism may be used also.

Potential for Teaching. This work is considered to be one of the masterpieces of Joseph Conrad, who is one of the most discussed writers in academic circles today. A careful study of this work . . .

1. leads to a better understanding of more complex works such as Lord Jim, Tess of the D'Ubervilles, and Madame Bovary
2. shows the importance of setting as it illuminates character
3. leads to discussions of limitations and advantages of first person narration. Also is an excellent example of narrator serving as protagonist
4. initiates discussion of morality as it changes or is modified by circumstances and unusual locale
5. introduces the reader to a better understanding of symbolism

Challenges of This Work. Readers may find the following challenges in "The Secret Sharer":

1. "The Secret Sharer" would not be suitable for unsophisticated readers because of complexities of plot, character, and symbolism.

2. Students may be unfamiliar with Victorian class-consciousness and the code of etiquette which existed among seafaring men.

3. Female students may exhibit low interest in the story because of the absence of feminine characters.

4. Because of the length of "The Secret Sharer" and the small amount of external action, students may lose interest in the story.

Plot Summary. "The Secret Sharer" by Joseph Conrad concerns an incident, narrated in retrospect, that occurred in the narrator's maiden voyage as commander of a cargo ship. The story began at twilight in the Gulf of Tonkin as the narrator/protagonist, while viewing the placid sea and contiguous land mass, reflected on his recent selection as ship captain and on the long journey which lay ahead of him. When the narrator's reverie was interrupted by a summons to dinner, the reader is quickly apprised by the captain's description of the sense of superiority which isolates him from his officers and crew.

Continuing his retrospective narrative, the captain introduces into his story the chief mate, second mate, and steward, all of whom he denigrates and demeans. At the conclusion of dinner the Captain issues an unorthodox order, sending the crew to bed and announcing that he will man the watch until one a.m. While this may seem to be a generous and/or eccentric act in the eyes of the crew, the captain, we learn, wishes to spend more time getting on terms with the ship, of which he knows nothing.

While walking about the ship on his lonely vigil, the narrator observes a rope ladder which has been left dangling at the side of the ship. Finding resistance when he attempts to pull in this ladder, the captain gazes over the side of the ship and observes what appears to be a "headless corpse," which becomes manifest as an exhausted swimmer hanging onto the lower rungs of the ladder. In the course of the conversation between the two young, well-educated men, a bond is established which prompts the captain unhesitatingly to invite the naked swimmer to board his vessel. After the swimmer has donned one of the captain's sleeping suits, the ensuing conversation between the two men not only reveals a shared middle-class background but also divulges the information that Leggett, the swimmer, has murdered a crewman aboard the Sephora, lying anchored nearby, and has just escaped from that ship. Leggett, even though the captain does not demand much of an accounting, reveals that during a tropical storm he had strangled an insolent sailor in a moment of crisis. Leggett characterizes his victim as an "ill-conditioned smarly cur" who had "no business to live at all."

While Leggett talks, the captain further envisions him as his double. This identification leads to a number of carefully plotted incidents in which the captain becomes almost a new person in order to shelter and to protect his secret self, even though a rational part of him recognizes that he and Leggett are not a bit alike. Adding to the anxiety already felt by the captain, who fears Leggett's discovery by his crew, is the arrival of

Captain Archbold of the Sephora, who is searching for the unapprehended fugitive. To alert Leggett, the captain feigns deafness, forcing Archbold to speak in easily discerned tones.

Even though Archbold's story is at odds with the one told by Leggett, the captain/narrator, who displays the same condescension to Archbold that he has exhibited toward his own crew members, remains unswervingly loyal to his secret sharer. Captain Archbold departs, apparently convinced that Leggett was a suicide. After Leggett is nearly discovered by the steward, it becomes increasingly apparent to both of the secret sharers that Leggett cannot be hidden much longer. At Leggett's insistence the captain reluctantly agrees to his desire to be marooned. The captain chooses to take Leggett to the island of Koh-ring even though this will endanger his ship because of the necessity to maneuver close to land. When the captain succeeds, he has not only given release and freedom to his secret sharer, but he has also proven his worth as a ship's commander and has matured as a human being.

SUGGESTED INSTRUCTIONAL OBJECTIVES

1. After reading "The Secret Sharer," the students will compare and contrast the attitudes and behavior of the narrator at the beginning of the story with what he becomes at the end.

2. The students will identify ways in which Leggett is unlike the narrator and ways in which he is a projection of the captain's hidden self. In the process of this activity the students will also seek to identify the "real" Leggett.

3. The students will determine ways in which the secret sharer embodies the narrator's unstated needs (background, age, class, education, rebelliousness).

4. The students will recognize that the setting gives insights into the principal character's mind as well as provides clues about the theme and the concept of doubling.

5. The students will recognize that first person narration is not a reliable guide to knowledge about the speaker or other characters.

6. The students will understand the meaning of a literary archetype and will be able to identify three of these in the novella.

PREREADING ACTIVITIES

1. To motivate students the teacher will provide information and will lead a discussion about Joseph Conrad's Polish and his seafaring background which ultimately resulted in some of the greatest novels written in the English language. This material will be useful in dealing with vocabulary and nautical terminology. It will also shed light upon the difficulty of written language as opposed to spoken language and will thereby

enhance appreciation of the text. Discussion can be expanded to include other writers of foreign origin (e.g., Jerzy Kozinsky and Ole Rolvaag) who have or have not been able to master written English.

2. The teacher will stress the importance of exotic settings which appear in most of Conrad's works. Students will be alerted to note carefully all passages which describe setting and set tone while paying special attention to elements that seem to be emphasized by the author.

3. The teacher will initiate discussion about the use of double and complementary characters, recurring symbols, and image patterns to reinforce theme. Literary works in which such devices are used and with which students might be familiar are Dickens' A Tale of Two Cities, Hawthorne's Scarlet Letter, Baroness Orcsgy's The Scarlet Pimpernel, Dumas' Count of Monte Cristo, Shakespeare's Macbeth, Steinbeck's Of Mice and Men, and Hardy's Tess. In the context of this discussion, the teacher may wish to introduce the archetype of the shadow.

4. The class will discuss various viewpoints from which an author can tell his stories. After the students have identified first person, third person, and omniscient, the discussion should touch upon advantages and limitations of each technique, with special emphasis on the idea that first person narration can be unreliable.

5. To further enhance knowledge and awareness of first person narration, the teacher will read Somerset Maugham's short story, "Mr. Know-All," in which the first person narrator is not an active participant in the tale. This story is also relevant because the setting is on board a ship traveling to the Orient. If the teacher chooses, reference might also be made to the narrator in The Great Gatsby, with which many of the students may be familiar.

6. The teacher will explain the meaning of archetype. To introduce the archetype of the outcast, the Genesis story of Cain can be told, placing special emphasis on his punishment as an exile and on the brand placed upon his forehead by God as an act of mercy to protect him from mankind's vengeance. Students will be alerted to pay special attention to the number of times and the context in which Conrad refers to Cain.

7. Using their journals as a medium, students will be asked to reflect upon a special friendship they may have formed (or observed between others) because that individual had qualities, positive or negative, which the student lacked.

8. The teacher will explain initiation rites. Students will be asked, once again, to make entries in their journals which will describe an event or person that helped them to come to a more mature understanding of themselves.

9. The teacher will discuss with students the class-consciousness which pervaded Victorian society and which still exists in England today.

Students will be apprised that not only Conrad, but many English authors, use this theme. Among these are D. H. Lawrence, Thomas Hardy, Charles Dickens, Paul Scott, Somerset Maugham, Jane Austen, and Henry James.

GUIDE FOR READING

Using the following quotes from Conrad's text, match the personality trait with the appropriate character, such as Leggett, Archbold, first mate, second mate, steward, narrator. Some of the traits may apply to more than one character.

"painstaking turn of mind"
"spiritless tenacity"
"despairing"
"irresolute"
"stranger to myself"
"afraid of men"
"self-controlled"
"a sneering young cub"
"a free man"
"grave beyond his years"
"brand of Cain"

The students will also be asked to paraphrase these same quotations from "The Secret Sharer."

POSTREADING ACTIVITIES

1. Separating details of the story from inferences drawn by the narrator, students will reconstruct Leggett's personality by writing a paper of approximately two pages.

2. Students will re-examine the text to find inconsistencies in the narrator's story that reveal his unconscious frame of mind. Students will be divided into three groups, with each group assigned a portion of the tale (beginning, middle, ending). A recorder from each group will report the collaborative conclusions to the class.

3. Students will be given the assignment of reading one other work (a novel such as Nigger of the Narcissus, a short story such as "The Lagoon," or a novella, perhaps Heart of Darkness) by Joseph Conrad. Within these works they will pay special attention to Conrad's use of images, methods of characterization, integration of setting into the plot, and symbolism. These findings will be presented in comparison/contrast papers or in oral reports.

4. If the interpretation of the story has incorporated the theme of the initiation rite, the students will examine, by essay or discussion, the concept of what the narrator learned about himself and life through his relationship with Leggett.

5. Further exploration of the idea of the archetype of the initiation rite and its prevalence in literature can be accomplished through reading James Joyce's "Araby," frequently included in high school anthologies. Use of this or similar stories should be adapted to the teacher's method of instruction.

6. Following the same pattern established in #4, if the interpretation has incorporated the idea of the Oedipal complex or revolt against an authority figure, the students will examine (through an essay or an oral presentation) the different responses of both Leggett and the narrator to authoritarian situations or individuals and their resolutions of the conflicts engendered by these encounters.

7. The story by Frank O'Connor, "The Oedipus Complex," often anthologized, treats this conflict in a humorous and very unusual manner. Again, as in activity 4, the teacher can use "The Secret Sharer" and "The Oedipus Complex" in modes which are compatible with her teaching techniques and time available.

EVALUATION

"The Secret Sharer" does not readily lend itself to traditional modes of evaluation such as objective or true/false exams. As far as an essay test is concerned, activities in the postreading section will have treated all of the material which might be considered.

RELATED WORKS

1. Huckleberry Finn (Mark Twain). First person narrator, allegorical, initiation theme. A rebellious young boy, running away from his Missouri home, has numerous adventures while rafting south on the Mississippi River with a runaway slave as companion. During this extended journey, Huck becomes aware of society's injustices.

2. A Separate Peace (John Knowles). First person narrator, initiation theme. Recalling his experiences at an exclusive prep school in the days prior to World War II, the narrator relives the incidents which brought him to the recognition of what is meant by "being a man."

3. The Lord of the Flies (William Golding). Symbolism, initiation theme, class consciousness. A group of boys, stranded on a deserted island, create a social structure which is a microcosm of the world from which they came. They slowly revert to savagery and kill two of their members in brutal, ritualistic acts. Evil becomes the dominant force in their lives.

4. Two Years Before the Mast (Richard Henry Dana). Initiation theme, first person narrator, sea-faring, sociological. A young Bostonian, on sabbatical from Harvard University, signs on as a crew member for a two-year voyage around South America with Spanish-California as the

destination. While the young man does not change his Puritanical attitudes, he reaches maturity after witnessing injustices and cruelties aboard the Pilgrim.

5. Moby Dick (Herman Melville). Psychological content, first person narrator, sea-faring, symbolical, allegorical. In this classic novel, the crew of the Pequot comes face to face with the evil which exists in mankind. This occurs during their pursuit of the great white whale, Moby Dick, upon which Captain Ahab had projected his frustrations and obsessive yearnings.

Films which might enrich the reading and discussion of "The Secret Sharer" are:

1. Lord Jim with Peter O'Toole. Sea-faring, psychological.

2. American Graffiti. While this film would not be suitable to show at school, it is an example of the modern usage of the initiation theme.

3. Breaking Away. This is another delightful example of the initiation theme which could be shown at school if the film is available.

4. Rebecca with Joan Fontaine and Laurence Olivier. Psychological, shadow image.

GUIDE FOR READING - "The Secret Sharer"

Directions: After reading "The Secret Sharer" define the various character traits as they relate to the story and identify the character that exhibits these traits. Use the following characters: Captain Leggett, chief mate, second mate, Captain Archbold, steward.

CHARACTER TRAIT	DEFINITION	CHARACTER
"painstaking turn of mind"		
"spiritless tenacity"		
"despairing"		

GUIDE FOR READING (continued)

CHARACTER TRAIT	DEFINITION	CHARACTER
"irresolute"		
"a stranger to myself"		
"afraid of men"		
"self-controlled"		

GUIDE FOR READING (continued)

CHARACTER TRAIT	DEFINITION	CHARACTER
"a sneering young cub"		
"a free man"		
"grave beyond his years"		
"brand of Cain"		

I AM THE CHEESE

Robert Cormier

Martha Evans
Auburn Junior High School
Auburn, Alabama

Gloria Treadwell Pipkin
Mowat Junior High School
Lynn Haven, Florida

Ruth Taylor
Pleasant Valley High School
Jacksonville, Alabama

Jessie Ward
A. H. Parker High School
Birmingham, Alabama

OVERVIEW

In his contemporary novel, I Am the Cheese, Robert Cormier weaves three narrative threads into a tale of steadily mounting horror. At once a suspenseful thriller, a psychological study, and an indictment of government corruption and excess, the novel provides rich opportunities for class discussion as well as for development of students' abilities to find and make meaning. Depending on the interests and abilities of students, the teacher may take a number of approaches to its use as a common reading. The teacher who wishes to emphasize the novel's complex, multi-level structure and its powerful effect on the reader might elect to use Neo-Aristotelian critical principles. In addition, Adam's disordered mental state, his elaborate fantasies, and his interrogation by Brint all invite a psychological approach. The New Critic might choose to accentuate Cormier's rich use of imagery, irony, paradox, and allusion. The narrative also lends itself to the archetype of the quest. Finally, the teacher may opt to emphasize the individual experience of readers with the text, moving students from their personal responses and interpretations back to the text. This guide will be primarily response-centered; its focus will be on what happens as students read.

Plot Summary. Adam Farmer is riding his bike from Monument, Massachusetts, to Rutterburg, Vermont, because he thinks his father is in the hospital there. His ride is immediately interrupted in the text by a taped interview between Adam and an interrogator named Brint. Parts of the story are also told by a third person narrator. As Adam's journey unfolds, the reader learns more about him, and his true situation becomes clearer.[1]

I AM THE CHEESE

Potential for Teaching. A number of factors contribute to the novel's teachability. Its short chapters, rapid scene changes, and from-the-first-page suspense appeal to adolescent readers whose tastes and habits are influenced by MTV. The existence of a film version, as well as Cormier's popularity, predisposes another segment to receive this novel favorably. I Am the Cheese demands an ever-changing interpretive response which requires that the reader question appearances and assumptions, going instead beneath the surface to root out what might be hidden. Common reading and class discussion make public these processes, extending and deepening them as well.

The strong themes may make the novel objectionable to some readers. Alternate selections should be suggested to them.

I Am the Cheese can be enjoyed and profitably studied at a wide range of ages and levels. This guide was designed with seventh or eighth graders in mind, but only a teacher who knows the book and her students should make that decision.

Common reading of the novel would take 1-2 weeks, depending on the independence of readers and the teacher's discretion.

SUGGESTED INSTRUCTIONAL OBJECTIVES

After studying this work, students will...

1. be better able to employ the strategies necessary for independent intensive reading: framing their own questions, making section summaries, and forming interim predictions

2. become more active participants in literature, better able to work toward personal understanding of a text through the processes of articulating their own responses, reflecting on them, and criticizing them

3. discover that beneath a superficial reading of I Am the Cheese there is a deeper symbolic level of meaning in which the work relates to real life as it deals with the theme of betrayal

4. be able to recognize the psychological components of the novel's hero as he is encountered in the archetypal pattern of the quest motif

5. be better able to recognize and integrate the various strands of a complex narrative and to understand flashback as a vital technique in narrative integration

I AM THE CHEESE

PREREADING

1. Present students with copies of the following untitled excerpt from a passage by Kafka:

"If the book we are reading does not wake us, as with a fist hammering on our skull, why then do we read it? Good God, we would be happy if we had no books, and such books as make us happy we could, if need be, write ourselves. But what we must have are those books which come upon us like ill-fortune, and distress us deeply, like the death of one we love better than ourselves, like suicide. A book must be an ice-axe to break the sea frozen inside us."[2]

Read the passage aloud to students, and elicit their reactions to it. Possible questions might include the following:

a. Do you enjoy reading only books with happy endings?

b. Do you agree with Kafka that we could be happy with no books at all?

c. Is it possible for a book to be good (enjoyable) and yet upsetting or disquieting at the same time? (Students may name books like this and explain the sources of their ambivalence.)

Conclude the discussion with the introduction of I Am the Cheese as a potential member of this category of "ice-axe" books.

2. Introduce students to the concept of the reading journal, which will be used for exploratory writing about the novel, including questions, likes, dislikes, character sketches, section summaries, unfamiliar words or references, etc. Students may also be encouraged to frame and suggest in their reading journals questions for class discussion. Although the journal entries should be more than mere plot summaries, students who have difficulty making out what I. A. Richards called "the plain sense" of a particular section or passage should be encouraged to write out what they have deciphered and why it was so difficult.[3]

Reading journals might be turned in before the class discusses each section. Students should be alerted that portions of journals might be read aloud as a way of starting discussion, and they should be given a procedure for alerting the teacher if they write something they wish to keep private (such as vertically folding and stapling the page).

At the teacher's discretion, some journal entries might be given a particular focus. For example, as a prereading activity, students might be directed to list or freewrite about common fears. Students might then be asked to look for and list Adam's fears as they are revealed in the opening section.

3. Present to students a simplified version of Maslow's hierarchy of human needs--physiological: food, clothing, shelter; psychological: safety, security, stability, belonging, love; social: having friends, being liked by others, belonging to a family or group. Guide students through discussion to consider situations in which people's behavior is an attempt to meet a particular need: the parent who steals food for her/his children, the student who seeks recognition and esteem by becoming the class clown, the compulsive joiner who is a member of every organization in school, etc.

   Ask students to rank order their own psychological and social needs in terms of importance to them; then, as they think their parents perceive their (students') needs. In comparing the two rankings, students may better understand why they and their parents often disagree about "important" things. Students might come to see that what is most important to one person is not necessarily equally important to another.

4. In groups, make a collage (or hold a discussion) of items that stand for something other than themselves. Examples: the flag, Ronald McDonald, a report card with all A's. To guide students' reading, ask them to list objects, settings, individuals that are prevalent in the novel. This will aid in a discussion of symbolism.

5. Discuss what one owes to one's country. What does a country owe to its people? Ask students to note as they read any references to the significance of the government in Adam's life.

6. To prepare for the three-level narration, have students choose a friend in the class and begin writing a personal note to her/him. After a couple of minutes of writing, ask students to imagine that the note is part of a story, and that the author wants to interrupt the note to show what the teacher is saying as well as what the student is thinking as he/she writes. If the teacher sees the note, she will more than likely embarrass the student. Discuss different typographical means of distinguishing among the three levels of communication: what the teacher is saying, what is being written, and what is going on in the mind of the student.

   Ask students to compare their approaches to those used by Cormier in a similarly complex situation in the novel.

7. a. Students scan the overall text to become familiar with its organizational structure. Comment on this, with the class sharing observations.

   b. Read aloud the first paragraph of the text. Discuss what is going on.

c. Look at the first taped interview section. Note the letter-number combination. Elicit associations. Role-play the first tape, emphasizing the time intervals within the interview; theorize who "A" and "T" might be.

d. Read the interval of narrative between first and second sections of first taped chapter. What does this seem to be about?

e. At this point have students speculate about the three "levels" of narration in the book. See if individuals, or the class as a group, can name books with more than one narrative level.

f. Discuss the use of "instant replay" in television.

g. Call attention to the parallel between instant replay and flashback in literature. Discuss why flashbacks might be used.

As students begin to read independently, ask them to try and identify the realistic--happening now--experience that unites the novel. They might also be asked to freewrite about possible meanings of the title and to jot down any clues to its significance that occur during reading. Finally, ask students to note and label in their reading journals at least two instances of flashback.

8. Read aloud the first four paragraphs (pp. 11-13); name three things the main character is afraid of.

a. Draw visual representations of these fears; make a poster with story title and fear represented.

b. When the boy is set to go on the journey, how does he feel? Students can identify situations where they have had similar feelings.

c. Is Adam the usual kind of literary hero? How is he different? Discuss particularly whether or not readers identify with him.

d. Name two pieces of advice he gives himself by page 15. Students will discuss how they feel at the beginning of a journey. Who or what do they feel that they can count on?

e. Students can list other stories they have read in which characters have gone on a journey in search of something, real or imagined.

f. Ask students what a cake and a dress have in common. (pattern)

g. Noting similarity in patterns or recipes to produce specific results, students are introduced to the parallel literary construct, the archetype.

h. Purpose-setting questions:

(1) Describe Adam as an "unusual" type of hero.

(2) What is Adam's obvious goal for his journey?

(3) Imagine some potential problems that might interfere with Adam's successful completion of his journey.

(4) What could be a psychological "pay-off" for Adam if his journey or quest is successful?

GUIDE FOR READING

The attached reading guide was designed to suggest a variety of written activities to assist students as and after they read.

POSTREADING ACTIVITIES

1. Possible discussion questions:

a. Where is the boy on the bike going and why?

b. Who is "T" and what is he doing?

c. How does "A" feel toward "T"? How do you know?

d. Does Amy really exist? Elaborate.

e. Where is Adam? Did he ever really take the bike trip?

f. What was Brint's real purpose in interviewing Adam?

g. What will happen to Adam as the novel ends? Explain.

h. The final passage of the novel is the same as the first. Why?

i. Are government agencies entitled to use any means available to do their job effectively? Explain or defend your answer.

j. Do you think Grey was a friend or enemy of Adam's father? Support your answer with evidence from the text.

k. What are some names or words in the story that are symbolic, or capable of another meaning?

(1) Monument (a grave marker)
(2) Brint (brink? on the edge?)
(3) Grey

l. Why is the motel depicted as ruined, and the October day as rotten? (the state of Adam's life)

m. What do you make of the letters OZ before each tape number?

n. How does the childhood song contribute to the story? (Unifying. The song has become a part of Adam's life. At the end, as Adam escapes to his fantasy world rather than divulge information, he realizes he indeed is the cheese, and that he stands alone.)

o. What is achieved by including Amy's "numbers"? (Cormier says that they provide comic relief, but some readers may see that they foreshadow the deadly games in which people become merely numbers to be obliterated, or forcibly suspended by pills.)

p. How does the theme of betrayal connect with the symbols suggested in items k-o above?

2. Students frequently protest that the covers of recent paperback editions of the novel reveal too much of the plot. Have students design new covers, front and back, on paper, fabric, or other suitable material cut to the appropriate size. Then, using rubber cement and clear Con-Tact paper, have them actually re-cover the novel copies.

3. Divide the class into groups to make a record album for Adam. Ask each student to write the lyrics for one song about or for Adam. The group should decide on a theme and a title for their collected songs. One member of the group should design the record jacket and write the copy. Groups should be prepared to explain their interpretations with evidence from the text as well as from their own experience.[4]

4. Describe in detail one scene in which Adam triumphs over a real threat. Can you think of another literary character who overcomes danger on a journey? Can Adam control or master all dangers presented to him on his journey?

5. In small groups, have students design and construct a board game with rules and objects personifying events in I Am the Cheese and then show the class how to "play," to play "to win," and to play "to lose."

6. See the film version; discuss differences between novel and film, which one students prefer, and why. Have individuals or groups design a movie ad poster.

7. Reread and discuss the actual ending (last taped interview) to make sure that events are clearly understood. Discuss and clarify any misunderstanding, but be scrupulous in allowing for personal interpretations.

8. Have three students role-play Adam, Mr. Grey, and Dr. DuPont, with various possible imagined outcomes.

EVALUATION

1. The reading journal (see second prereading activity above) may be used extensively as a means of formative evaluation, serving as a map of readers' experience with the text and of their responses to it.

2. Students' abilities to interpret a complex, radically non-linear story line, and to transfer newly-acquired skills in this area may be assessed by using a new and unfamiliar text that presents some of the same challenges. "Flies," the text of which is in the appendix, serves this purpose well.

   Before giving students the text, suggest strategies for making sense of the stream-of-consciousness narrative. Instruct students to make as many groupings of recognizable details as they can find (characters, settings, time references, objects, actions, etc.) and not to worry if some items overlap. They are also not to attempt to interpret the story first and backtrack to find the details, but rather to concentrate on locating and listing similarities and repetitions. As the groupings are made, students are likely to begin making connections and to fill in the plot line, action, and time frames of the story.[5]

   This activity may also be done in small groups.

3. Write a letter to the author telling him what you think about the book's value and its effect on you.

4. Write a brief essay (3-5 paragraphs) on "The Quest of Adam Farmer," describing the elements stressed in class study, substantiated by evidence from the novel.

5. Read another Cormier book (choice of _After the First Death_ or _The Chocolate War_) and make an oral presentation on how the book is similar to and different from _I Am the Cheese_.

6. Prepare a visual representation of two crucial events on Adam's journey, one successful and one unsuccessful; be able to explain your choices to the class.

RELATED WORKS

1. _The Chocolate War_ (Robert Cormier). "Me against them" pits a determined Jerry Renault against a secret society called the Vigils at Trinity High School. A fast-paced adventure with a surprise ending.

2. _Beyond the Chocolate War_ (Robert Cormier). Dark deeds continue at Trinity High School, climaxing in a public demonstration of one student's homemade guillotine.

3. The Bumblebee Flies Anyway (Robert Cormier). "The Complex," an experimental clinic peopled by teens who are terminally ill, is captained by Barney Snow, who decides to boost everyone's spirits with love and a crazy idea.

4. After the First Death (Robert Cormier). The hijacking of a bus load of kindergarteners, told from the point of view of three teenagers, including the female bus driver and one of the terrorists.

5. The Box Car at the Center of the Universe (Richard Kennedy). A sixteen-year-old in search of himself finds unexpected adventure and wisdom on a boxcar with a hobo.

6. Homecoming (Cynthia Voigt). Fourteen-year-old Dicey Tillerman must assume care of her two younger brothers and a sister when their mother becomes ill. An arduous journey in search of a grandmother they've never met requires all of Dicey's resources.

7. The Odyssey (Homer). Odysseus faces storms, temptations, the anger of the god Poseidon, and the plots of his enemies as he journeys home from war.

8. The Once and Future King (T. H. White). A humorous, human, and deeply moving version of the Arthurian legends.

9. Center Line (Joyce Sweeney). Eighteen-year-old Shawn Cunnigan leads his five younger brothers as they flee their alcoholic father's abuse.

10. The Truth Trap (Frances A. Miller). When their parents are killed and guardians want to separate Mark from his younger sister, he takes her and flees to California. Shortly after their arrival, the sister is murdered--and Mark is the prime suspect.

ENDNOTES

[1]Judith Bugniazet, "The Books of Robert Cormier," The ALAN Review, Vol. 12, No. 2 (Winter 1985), p. 5.

[2]Franz Kafka, quoted in Florida English Journal, Vol. 20, No. 2 (Fall 1984), p. 40.

[3]Jan Cooper, "Reading Literature Analytically," Teaching College Students to Read Analytically: An Individualized Approach, Jan Cooper, Rich Evans, and Elizabeth Robertson (Urbana, IL, 1985), pp. 42-44.

[4]Lou Willett Stanek, A Teacher's Guide to the Paperback Edition of 'I Am the Cheese' (New York, 1978), p. 27.

[5]Michael Cleary, "Up the Stream-of-Consciousness Creek (With a Paddle)," Teaching English in the Two-Year College, Vol. 11, No. 1 (October 1984), pp. 40-41.

[6]Lillian A. Buckley, Novel Ideas Literature/Reading Learning Packet: 'I Am the Cheese' (Littleton, MA, 1980), p. 8.

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APPENDIX

"FLIES"

Flies got in. I knew they would. There's one flying around buzzing back and forth inside my eyes and I don't really hear it but I know it's buzzing and if I really listen close way down past the whapping of the big blades Granny said to keep the screen door closed and didn't we know where the flies had been before they came inside and what they'd do when they landed on things and Robert Henry was holding the screen door open and waiting for me. I had stopped on the porch steps to tie my shoe and she got him around the neck with her walking stick and he fell down and there was blood coming out of his face, his nose, and she was looking at me like she was the one hurt and like it was all my fault. And there wasn't any cotton stuck into the screen door like Aunt Ellie had in hers and what were we going to use to stop up the blood and I was afraid to get too close, I knew she'd get me too.

I hear him crying or maybe it's me or somebody else and I don't really hear it but I know it's crying and if I really listen close and forget about the whapping of the chopper blades Robert Henry said he'd found the black cat that always slept in the barn. He took me down there and showed me where it was and its insides were coming out and it had flies all over it and I knew as soon as I saw Bradshaw hunched over and trying to hold his insides back the flies would get in. And then it's going too fast like a freight train going so fast you can't read what's written on the boxcars and somebody's screaming Shoot her! Shoot her! and I'm thinking I can't do tnat and I hear somebody and I'm pretty sure it's me this time begging and crying and saying I can't shoot my own Granny and I see her draw back her arm and I wonder why it looks like a walking stick instead of a grenade even though I knew what it was as soon as I saw her bend down and take it out of the boy's hand that was lying with the side of his face pushing into the red runny dirt and I raise the M-16 and aim it while I pull the trigger but even before I hear the screen door slam shut I can feel the flies crawling around inside my head and I know where they've been and what they're going to do.

--Shirley Stirnemann

GUIDE FOR READING

A _____ stands for _____?

I. A symbol is something that stands for or represents something else. A lion, for example, is the symbol of courage. What is the above drawing symbolic of? _____ Classify the following symbols as either positive (+) or negative (-).

_____ 1. coconut cake

_____ 2. father's coat and hat

_____ 3. lilac perfume

_____ 4. stuffed animal

_____ 5. peach tree switch

II. As you read, jot down short phrases to make a picture of the story's action. Write these phrases under each of the following headings.

1. What events at the beginning of the story are real?

_____

_____

_____

_____

_____

2. What events at the end are real?

_____

_____

_____

_____

_____

3. Who is Adam/Paul?

_____

_____

_____

_____

4. Who is the enemy?

_____

_____

_____

_____

III. After reading the book, do the following two things:

1. Make a one-sentence summary of the following:

   a. What is real at the beginning of the book?
   b. What is real at the end of the book?
   c. Who is the boy?
   d. Who is the enemy?

2. Name three symbols from the story and describe how these symbols enrich the story. Also, briefly discuss how the symbols work to tie the story together.

IV. For each of the thirteen statements or facts below about Adam Farmer and his life revealed in the novel, code the information according to its source: bike trip (BT); recollections (R).

_____ 1. Adam Farmer lived in Monument, Massachusetts.

_____ 2. There was the endless journey on a bus and the terrible smell of exhaust.

_____ 3. When Adam was a little boy, he liked to sleep with his stuffed animals.

_____ 4. It seemed to Adam as if the doctor was looking down the barrel of a gun at him - he felt like a target.

_____ 5. Adam continually sang "The Farmer in the Dell."

_____ 6. Adam was terrified by the ferocious dog in the road.

_____ 7. Adam begins to wonder if he is in a hospital or a private sanitorium.

_____ 8. Adam and his father rush into the woods where they are confronted by an ugly dog.

_____ 9. Adam describes Amy Hertz as more than a best friend.

_____ 10. Adam was harassed by the boys in the lunchroom.

_____ 11. A man named Mr. Grey visited the Farmers almost every week.

_____ 12. Adam figured that the two birth certificates were a mistake made by the town clerk in Rawlings.

_____ 13. Adam didn't really trust "T," the interviewer.

V. On his journey, Adam is a mixture of feelings, meeting different situations in different ways. Write H (hero) by the sentences in which Adam triumphs; write NH (not a hero) by the sentences in which Adam loses.

_____ 1. Adam doesn't let the bullies take his father's present.

_____ 2. He rides his bike around the hospital compound.

_____ 3. He confronts the bicycle thief.

_____ 4. He recovers his bike.

_____ 5. He did not confront his father with the two birth certificates.

_____ 6. He eavesdrops on his mother's telephone conversations.

_____ 7. He did "the numbers" with Amy.

_____ 8. He kept his second identity a secret from Amy and the world.

VI. Reader's Response. Choose one of the following and respond in a brief paragraph.

1. Adam initially learned the truth about his parents on his own. Pretend you are Adam. Explain how you would prefer your parents handle the situation. Defend your position.

2. The man in gray is crucial to the story. Explain these three items: (a) how Adam felt toward Mr. Grey in the beginning; (b) how his feelings changed; and (c) why Adam withheld information about Mr. Grey having been at the scene of the accident.

"THE HOLLOW MEN"

T. S. Eliot

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OVERVIEW

T. S. Eliot's poem, "The Hollow Men," offers through dramatic monologue a theme portrayed by vivid imagery which lends itself best to the school of New Critics, and also adapts itself well to interpretation by archetypal and psychological critics.

Summary. T. S. Eliot's poem, "The Hollow Men," is a dramatic monologue which, according to Eliot, originated out of separate poems. Some of the material was originally in "The Waste Land."

This poem, like "The Waste Land," is about a state of mind; however, there is no background or memory to account for the state. There is no "action" in a physical sense. The action is totally psychological. The straw men, as represented by their spokesman, have sunk into profound misery. The poem is dominated by a sense of horror derived from a realization of earthly hell. The hollow men wait for death to liberate them from this hell into a kind of purgatory, but there is no hope of salvation even in the purgatory.

"The Hollow Men" offers to the reader an excellent example of existentialism through its hopelessness, despair, and lack of faith. This is evident as the hollow men wait for that final destruction because between now and then there is only an endless series of birth, death, and rebirth which is inescapable and which is, in itself, a waste land not only because it is inevitable, but because it offers no salvation from the wheel on which they turn.

Critical Approaches. New Criticism, psychological, and archetypal are three critical approaches which can help students to appreciate and understand "The Hollow Men."

Of the three, New Criticism is perhaps the most appropriate because the focus will be on the imagery and the unity of the poem. In looking at the poem, students will discover the "hollowness" of the poem by giving attention to the sounds of the language and to the underlying "scarecrow" images behind the words.

The psychological approach can help to reveal the despair reflected through the monologue of the spokesman for the hollow men.

The archetypal approach can also help readers to follow the empty, worn-out rituals suggested in "The Hollow Men." Students will be familiar with the children's rhyme, "Here we go around the mulberry bush," suggested by the prickly pear stanza (lines 68-71). They will recognize the rhythmic cadence of the lines which reflect the emptiness of rites that no longer hold meaning. Questions raised and answered about the ritualistic nature of the poem will help to establish the dreary unity in the hollow world in which the hollow men exist.

Nature of the Class. Because this work is challenging in its language and imagery, it is perhaps most appropriate for motivated good readers, especially those at the eleventh and twelfth grade levels; however, this work can be readily used by all kinds of twentieth century readers who can quickly identify with the themes presented by "The Hollow Men": rejection, hopelessness, and meaninglessness of life.

Potential for Teaching. Because "The Hollow Men" contains such a richness of allusion, symbolism, and twentieth century themes, it offers excellent opportunities for teaching:

1. Several schools of criticism
2. Appreciation of T. S. Eliot as one of the great twentieth century poets
3. Excellent examples of allusion, imagery, description relative to Twentieth Century
4. Stream of consciousness relating man's inner thoughts
5. Use of symbols which create interest
6. Means of introducing philosophy of existentialism
7. Use of various literary, mythological, religious, historical, and cultural references
8. Excellent examples of the poet taking liberties with words for total effect of feeling and tone
9. Consideration of twentieth century themes

Challenges and Problems of the Work. Several aspects of the poem may require direct teaching:

1. vocabulary
2. metaphorical phrases
3. esoteric allusions

4. stream of consciousness technique

5. meaning and use of the word allusion

6. understanding of existentialism

SUGGESTED INSTRUCTIONAL OBJECTIVES

After studying this work, students . . .

1. should begin to identify trends in twentieth century literary works which reflect stream of consciousness technique, hopelessness, and the meaninglessness of life

2. should with in-depth reading and discussion further develop their interpretation skills, both oral and written, through the recognition of Eliot's allusions, symbolism, and other figurative language

3. should through close reading and in-depth discussion gain insight into the "poet's license" which allows writers to use displacement of words for desired literary effects

4. should after reading and discussion have an understanding of the idea of stream of consciousness as a means of giving order to disordered thoughts and actions

PREREADING ACTIVITIES

The following are suggestions which may be used to acquaint the students with the work:

1. In order to help students understand the stream of consciousness method, have them try to focus on one idea and write about it. Before they begin to write, tell them to write down all of their random thoughts while concentrating on the subject. They can use brackets, parentheses, or dashes to set apart the thoughts which are different from the original idea.

2. To aid in the understanding of the symbolism in "The Hollow Men," have students look up the definition for the word hollow and discuss its various meanings.

3. List words on the blackboard and have the students write or give orally other words that are symbolic of each word (e.g., flag-USA, liberty, freedom).

4. Suggest words or phrases that can be used to allude to familiar things in order to demonstrate Eliot's use of allusions in his poem (e.g., snake in the grass, speed of Mercury, Rock of Gibraltar, strength of Hercules).

5. Introduce key vocabulary words that play a role in understanding the poem, "The Hollow Men": "Old Guy," "Mistah Kurtz," staves, supplication, tumid river, multifoliate rose, prickly pear, potency, shadow, allusion.

6. Read the poem aloud to the class.

GUIDE TO READING

The attached guide for reading was designed to assist students in close reading of the poem.

POSTREADING ACTIVITIES

The following are suggestions which might be used to structure discussions and generate ideas for composition writing after students have read the poem:

1. The guide for reading may be used as a postreading activity if desired.

2. Have the students develop ideas about why people become like Eliot's hollow men.

3. Demonstrate that poetry is a highly concentrated form of literature. Ask students to translate a familiar poem into prose in order to demonstrate the efficiency which symbols, allusions, and figurative language afford the poet.

4. Have students listen to Eliot's reading of the poem, which is available on a record. Point out that the monotone voice of Eliot seems to highlight the tone of despair and hopelessness.

5. Challenge the students to bring the lyrics to popular music which is illustrative of the hollow men and read them to the class.

EVALUATION

Students' success in fulfilling instructional objectives might be determined by evaluation activities such as these:

1. Students might write in either prose or poetry form using the stream of consciousness technique.

2. Students might write a short paper illustrating the "hollow men feeling" about themselves or someone else they know who has experienced this hollowness.

RELATED WORKS

1. "The Love Song of J. Alfred Prufrock" (T. S. Eliot). Eliot uses stream of consciousness as a means of presenting Prufrock, a man who lives in a world of inactivity. He is afraid to make a decision because he feels that any he makes will be pointless.

2. The Stranger (Albert Camus). This novel deals with the story of a man who has killed someone. He sees no reason for a defense since it would be hopeless. The novel is an excellent example of existentialism.

3. "Mr. Flood's Party" (Edwin Arlington Robinson). This poem is about a man who has grown old and has lost all of his friends and finds himself in a world of despair and hopelessness.

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GUIDE FOR READING--"The Hollow Men"

The following questions are designed to assist you in close reading of the poem.

1. In part one, how do the hollow men describe their heads and voices?

2. List four images in part two that describe "death's dream kingdom."

3. What do the hollow men want to wear in "death's dream kingdom"?

4. How is the land of the hollow men described in part three?

5. Describe the hollow men and tell what they lack in their lives.

6. In line 76, what do you think the poet means by the word shadow? What effect can it have on human action according to the hollow men?

7. What lines in the poem contain allusions? Tell whether they are literary, religious, historical, etc.

8. Tell how the allusions in part five produce the tone effect desired by the poet.

9. Tell why this poem might portray modern man's existence as hollow men.

"THE LOVE SONG OF J. ALFRED PRUFROCK"

T. S. Eliot

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OVERVIEW

> The essential advantage for a poet [is] to be able to see beneath both beauty and ugliness; to see the boredom, and the horror, and tne glory.
>
> --T. S. Eliot, The Use of Poetry

T. S. Eliot's contemporary poem "The Love Song of J. Alfred Prufrock" presents a theme of procrastination and resignation revealed through the dramatic monologue which adapts itself most readily to New Criticism but also lends itself to the psychological and reader response approaches.

"The Love Song of J. Alfred Prufrock" is a dramatic monologue which projects the voice of an oversensitive, over-refined middle-aged man who, at first, speaks boldly about what he yearns to accomplish in his life, but, finally, as he grows old he speaks timidly and without hope about his accomplishments. His main conflicts lie within himself, for his attitude is one of boredom and fear of rejection. His "thought-out" actions never materialize because he procrastinates, and his would-be actions become ineffective inactions.

This stream of consciousness dramatic monologue is both personal and impersonal, hopeful and hopeless, fragmented and whole--representative of a society busy in monotonous, superficial activities that avoid contact with real life issues. It is, in fact, an illusion built on contrasting irony and vivid imagery which convey the ideas and fears of Prufrock, for his is not, after all, a love song but a longing that he dares not cause to materialize.

Through persistent questions and ironic suggestions, Prufrock conveys his intellectual, disdainful attitude toward life, simultaneously acknowledging that he knows that he is indecisive and ineffectual. He refuses to risk rejection by never acting on his own imaginative ideas. He is unwilling--or unable--to make decisions which would involve him as a responsible participant in life. He sees himself; he sees twentieth century society; finds it lacking; finds himself lacking.

Prufrock discovers that he (and perhaps "we"--line 131) cannot commit himself to human interaction with other modern "voices," for he senses that

"human voices" will wake him, and he will drown (line 131). The paradox of Prufrock's life is his fear that real living will destroy him.

In "Prufrock" Eliot sees beneath the "beauty and ugliness" of contemporary society to unify its "horror" and its "glory" (see headnote).

Potential for Teaching. The study of T. S. Eliot's "Prufrock" offers a rare opportunity of an almost complete experience in contemporary poetry through the study of a dramatic monologue written in the stream of consciousness style, projecting familiar twentieth century themes of procrastination and isolation.

Students can see the beauty and the ugliness of the present world which will appeal to them through sound and imagery, showing Prufrock and his self-conscious desires to do something in a static world which he never made.

This rich and vivid experience will cause students to empathize with--and even laugh at--Prufrock, but it will also make them aware of the trap of indecision. To get at this experience, students will use both close and broad reading skills to become aware of the contrasting images and to appreciate the poem as a whole pattern of imagery.

Challenges and Problems of the Work. "Prufrock" will challenge students to acquaint themselves with more information about irony and literary allusions in order to better appreciate this poem. The title will, of course, puzzle them when they first discover that this poem is no love song, but it should also serve to reveal the irony of this work, which then makes the title quite appropriate. The epigraph will also need some attention since it is like a little preface to the poem and can serve as an introduction to help establish the reason why Prufrock is willing to confide in another twentieth century person. The stream of consciousness style of writing may also need some explanation.

Suitable Critical Approaches. While critics fail to agree on any one interpretation of "Prufrock," the New Criticism approach to interpreting this poem should prove quite satisfactory, for the focus will be on the imagery and the unity of the poem. A close study of the language will dazzle, startle, awe, and amuse students because even on a first reading, students can get a general impression of Prufrock and his internal conflict.

The reader response approach to "Prufrock" is another method of encouraging students to read the poem very carefully. Although the first concern will be the students' own responses to the poem, these responses must then be supported from the text of the poem. Students can make their own meanings as long as the meanings are confirmed by the poem itself. For example, students will respond almost immediately to their impressions of Prufrock and to the imagery, but if the overall effect makes them feel "weird," then they must ask why and look again at the language of the poem until they can see Prufrock's problem of boredom and procrastination.

Nature of the Class. Although able readers might more readily read and enjoy T. S. Eliot's "Prufrock," all twentieth century readers--especially those at the eleventh and twelfth grade levels--can identify with the themes of procrastination and fear of rejection presented by this poem.

SUGGESTED INSTRUCTIONAL OBJECTIVES

After studying this poem, students . . .

1. should realize how rhyming sounds and repetition help to establish ideas and form patterns of images in poetry
2. should discover T. S. Eliot's technique of structuring fragmented or distorted images into patterns of suggested or illusionary wholes
3. should participate in the inductive process of explaining the poem by asking and answering questions about "Prufrock" until the class, guided by the teacher, arrives at the most appropriate interpretation--the one which satisfactorily answers the most questions about the poem
4. should understand how irony and paradox work to illuminate character
5. should begin to identify twentieth century trends in literature related to theme and form with a focus on subjects of boredom, procrastination, and isolation on the stream of consciousness form of writing
6. should produce a variety of creative writings reflecting and/or extending ideas related to twentieth century problems of personal communication and human interaction (i.e., procrastination and fear of rejection)

PREREADING ACTIVITIES

1. To acquaint students with T. S. Eliot's fog imagery, his distortion techniques, and the dramatic monologue, read Eliot's nine-lined "Morning at the Window." After reading this poem at least twice, ask some of the suggested questions: Who is the I in the poem? What effect does these "brown fog" have on the "faces" of the house maids? Does Eliot's poem just paint a colorful morning scene, or does the total image suggest some critical comment about housemaids or about their employers?
2. Read or tell the translation of the Italian epigraph from Dante's Inferno (Divine Comedy--Canto XXVII, lines 61-66). Make the point that Guido da Montefeltro, one of the damned souls in the Inferno, confides in Dante only because he thinks Dante is confined to Hell along with him

and cannot return to earth to tell of his infamy as one of the Evil Counselors. Read aloud the first twelve lines of "Prufrock." Ask who "You and I" are (line 1). Read lines 1-12 again and read also lines 37-46; ask students to suppose what kind of person is speaking (read lines 37-46 again if necessary).

Ask students to name and describe the speaker in the poem by writing a short physical-mental profile of him. Share these aloud, and then ask under what circumstances anyone would tell such personal details about himself. Ask how the speaker might feel if people did "talk about him." Finally, ask why Prufrock dares talk to twentieth century readers about himself. (Suggested answer: Prufrock talks to contemporary readers because he knows that they are in this modern world with him and share the problems which he encounters.)

3. To help establish background information for the literary allusions in this poem, read or tell some of the following stories:

   A. John the Baptist (Matthew 14:1-11), whose head was delivered to Salome by King Herod as a reward for her dancing ("Prufrock," lines 81-83).

   B. Lazarus the beggar (Luke 16), who was not permitted to return from the dead to warn the brothers of a rich man about hell ("Prufrock," line 94).

   C. Teacher may also discuss and relate the following:

      (1) The phrase "works and days" alludes to the title of a long poem describing agricultural life, written by the early Greek poet Hesiod.

      (2) Line 52 echoes Shakespeare's Twelfth Night, the opening speech.

      (3) Line 92 echoes Andrew Marvell's "To His Coy Mistress," last six lines.

      (4) Lines 111-119 allude to several Shakespearean characters from Hamlet: Hamlet himself, the Chamberlain Polonius, and probably Rosencrantz, Guildenstern, and Osric.

      (5) Line 117, "Full of high sentence," echoes Chaucer's description of the Clerk of Oxford in the Prologue to The Canterbury Tales.

   NOTE: These items (3 A-C) may also be used as postreading activities.

4. To tune students' ears to the sound pattern, play a good recording of the poem or do a rehearsed dramatic reading, asking students to listen for rhyming words and repetitious phrases. Then ask students what

effect the sounds produce on the images, ideas, form, and tone of the poem. Play the record or read the poem again if necessary.

5. If students have already read Robert Browning's dramatic monologue, "My Last Duchess," or Katherine Anne Porter's stream of consciousness short story, "The Jilting of Granny Weatherall," brief discussions reviewing these two writing techniques could help prepare students for reading "Prufrock."

GUIDE FOR READING

The attached guide for reading was designed to assist students in the poetic use of irony.

POSTREADING ACTIVITIES

1. After students have read the poem silently and have heard it aloud, begin discussing the poem, asking the following suggested questions:

   A. What does the language (i.e., extensive use of literary allusion) tell you about Prufrock?

   B. Who are the You and I in line 1? You, the reader, and Prufrock? Two selves of Prufrock?

   C. What does the name, J. Alfred Prufrock, suggest about the speaker and his "love song"?

   D. Which details of Prufrock's physical appearance reinforce the impression you have already formed from his name and manner of speaking?

   E. What evidence do you find that the speaker is headed for an afternoon tea (or social function)? (See lines 75-110.)

   F. What is the effect of the first three lines which seem to set the scene and tone for this "visit"? Is there a problem of time between "afternoon" and "evening"? (Remember that the "stream of consciousness" method of writing presents the apparently random thoughts running through a person's mind within a given period of time and that the links between events are psychological rather than logical.)

   G. Explain the ideas or attitudes reflected through repetition of the following lines throughout the poem: "The women . . ./Talking of Michelangelo," "There will be time . . .," "Do I dare?", and "That is not what I meant at all."

H. Explain the effect of "the yellow fog" imagery in the stanza beginning with line 14 and "the yellow smoke" imagery beginning on line 24. Relate the yellow fog/smoke imagery to lines 2-3: "When the evening is spread out . . ./Like a patient etherized upon a table." How do these images relate to ". . . the evening, sleeps so peacefully!" beginning in the stanza line 75?

I. Who is "the eternal Footman" (line 85)? If he is death, why is this expression used?

J. How does the statement, "I am Lazarus, come from the dead" (line 94), prepare for the description of death in the last line of the poem: "Till human voices wake us, and we drown"? Could this last line be the summary and climax of almost everything Prufrock says in this dramatic monologue?

2. Ask pairs of students to look at selected lines, reading, discussing, and interpreting those lines as they contribute to the unity of the poem. Suggested lines:

A. "I have measured out my life with coffee spoons." (line 51)

B. "And watched the smoke that rises from the pipes/Of lonely men in shirtsleeves, leaning out of windows? . . ." (lines 71-72)

C. "In the rooms the women come and go/Talking of Michelangelo." (lines 13-14, 35-36)

D. "And indeed there will be time/To wonder, Do I dare?" "And, Do I dare?" (lines 37-38)

E. "Arms that are braceleted and white and bare/(But in the lamplight, downed with light brown hair!)" (lines 64-65)

F. "I should have been a pair of ragged claws/Scuttling across the floors of silent seas." (lines 73-74)

G. "Stretched on the floor, here beside you and me/Should I, after tea and cakes and ices/Have the strength to force the moment to its crisis?" (lines 78-80)

After paired students have made their interpretations, ask them to join the other pair(s) who were interpreting the same lines to compare their interpretations, making appropriate changes if necessary before reporting to the class.

3. To allow students an opportunity to think and write using the stream of consciousness technique, ask them to do "free writing" in their journals on related topics such as "Once I wanted to ask . . ." or "when I am bored . . .," "I really meant to . . . but . . . ." Writings can be

folded over and not read by anyone unless the student wishes to share--but ask students to box the ideas which were only vaguely related to the main idea of the entry. Sorting through the ideas should cause students to get an insight into the stream of consciousness technique of writing.

4. Ask students to brainstorm solutions for Prufrock's problems. Write the solutions on the board, then ask students to write short stream of consciousness prose or poetry letters to Prufrock advising him what to do about his "question" or his "love song."

5. Ask students to bring in posters with examples of synecdoche, a form of metaphor which uses a part to represent a whole (see lines 73-74, ". . . a pair of ragged claws").

6. Ask students to bring picture posters of other figures of speech which contribute to the imagery of "Prufrock," especially the metaphor, simile, allusion, and personification. Ask students to write definitions in their journals, including examples from Eliot's poem.

7. Ask students to write their own responses to "Prufrock" after each of at least three different readings. Share the entries with three or four classmates, asking them to respond to the journal entries. After the students read the class responses in their journal, ask them to write a fourth response to "Prufrock."

8. Display art prints from the Dadaist, the Surrealist, and the Expressionist schools and ask students to respond in writing to one of these prints. Suggested prints: Kurtz Schwitters (German Dadaist), Mit Kerze; Paul Klee (Swiss Surrealist), The Mask With Little Flag; and Pablo Picasso (Spanish Expressionist), Weeping Woman, all reproduced in Adventures in Modern Literature, Robert Freier, et al., Harcourt, Brace & World, Inc., 1970, pp. 276, 278, 351, respectively. These artists represent in art some of the same changes reflected in T. S. Eliot's and other modern writers' works in literature: unreasoned order, dream images revealing the subconscious mind, and artists' personal feelings expressed on the social scene and other public subjects.

EVALUATION

Students' success in fulfilling instructional objectives might be determined by some of these evaluations:

1. Informal teacher observation of class participation in brainstorming and discussion/interpretation activities.

2. Teacher response to journal entries.

3. Students writing convincingly on one of the following ideas:

   A. the meaning of the poem

B. T. S. Eliot's purpose in writing the poem (theme)

C. the Dante passage and its relation to Eliot's purpose for the poem

D. the causes for Prufrock's predicament

E. A contemporary problem reflected in "Prufrock"

4. A written interpretation of other dramatic monologues and/or stream of consciousness poetry such as T. S. Eliot's "The Hollow Men," Alfred, Lord Tennyson's "Ulysses," Robert Frost's "West-Running Brook," Andrew Marvell's "To His Coy Mistress," or Charlotte Mew's "The Changeling," Phillip Booth's "Was a Man," and Edwin Arlington Robinson's "Richard Cory."

5. An essay comparing "Prufrock" with one of the dramatic monologues mentioned in number 4.

6. A taped MTV (music television) show based on "Prufrock" or contemporary problems reflected in "Prufrock."

7. A slide and/or taped show with appropriate music, depicting a contemporary condition presented in "Prufrock."

8. Written interpretations of contemporary musical lyrics which reflect boredom, procrastination, or isolation (i.e., "Sounds of Silence" by Simon and Garfunkel).

9. Both of the attached guides for reading could be used to evaluate response to this poem.

RELATED WORKS

Small groups of students who enjoyed "The Love Song of J. Alfred Prufrock" might also consider these works:

Poetry

1. "Burnt Morton" and "The Hollow Men" (T. S. Eliot)

2. "Mr. Flood's Party" and "Richard Cory" (Edwin Arlington Robinson)

3. "Was a Man" (Phillip Booth)

The dramatic monologues listed above suggest themes of loneliness and isolation expressed through vibrant imagery; the Eliot poems also reflect a sense of monotony and boredom and are written in the stream of consciousness style.

4. "The Changeling" (Charlotte Mew). This dramatic monologue expresses in the voice of a fairy child a sad sense of rejection, contrasting the human world with that of the fairy world.

5. "Anyone lived in a pretty how town" and "what if a much of a which of a wind" (e.e. cummings). These two poems, which demonstrate Cummings' own unconventional vision of how a poem should look, give a surrealistic view of old values threatened by coarse American life, yet his style betrays his understanding of this modern life.

6. "To His Coy Mistress" (Andrew Marvell). T. S. Eliot makes an ironic allusion to this love poem in "Prufrock"; Marvell's poem expresses the sense of fleeting time and an urgency to make the most of it with his "love." Unlike Prufrock, the speaker in this poem asked no questions about what to do with his time.

7. "Ulysses" (Alfred, Lord Tennyson). This dramatic monologue is a startling contrast to "Prufrock," for Ulysses is pictured as an old man expressing his urge to travel the world again to accomplish something worthwhile.

8. "West-Running Brook" (Robert Frost). Using water imagery, Frost presents the dialogue between a man and his wife who exhibit harmonized "contraries." The wife points out that their differences bring harmony to their lives.

9. "Araby" and "Eveline" (James Joyce). These two short stories show the inner conflicts of people trying to discover their own identity and make decisions about their lives. In "Araby" a young boy makes a trip to the bazaar only to be disappointed when he arrives; Eveline tries to escape a brutal existence only to find that when the time arrives to make good her escape, she is unable to move.

10. "Hills Like White Elephants" (Ernest Hemingway). This story dramatizes with mounting tension and subtle dialogue the break-up of a relationship between two lovers.

11. "The Jilting of Granny Weatherall" (Katherine Anne Porter). Granny on her death bed reveals through stream of consciousness narration her repressed bitterness toward the man who had jilted her when she was very young.

12. "The Key" (Eudora Welty). Welty paints the world of Ellie and Albert, both deaf mutes, with vivid visual and auditory imagery as they wait for a train to Niagara Falls where they expect to find happiness.

13. "The Metamorphosis" (Franz Kafka). Gregor Samsa awoke one morning and found himself transformed into a giant insect. Through Gregor's dilemma, Kafka portrays fearful human isolation in a harsh world.

Novels

14. The Great Gatsby (F. Scott Fitzgerald). This novel represents an era in America history, the Jazz Age, an age in search of the American dream--one which never came true for Gatsby.

15. Portrait of the Artist as a Young Man (James Joyce). This is one of the more approachable of Joyce's stream of consciousness novels. It is autobiographical in its description of Joyce's inner conflicts and unhappy experiences which led to his rejection of church and country.

16. The Stranger (Albert Camus). In this novel an innocent man is convicted of murder. Society, acting as a judge, condemned him for his strangeness. Meursault's first bit of "strangeness" was his failure to weep at his mother's funeral.

Plays

17. No Exit (Jean-Paul Sartre). One of Sartre's earliest and most frequently performed plays, No Exit portrays three people condemned to hell because of their cruelty to other human beings. Against this setting, they begin to torture each other.

18. Waiting for Godot (Samuel Beckett). This play depicts two derelict characters who are waiting for a man they have never met. Beckett portrays them as being part of an existence which has no meaning.

Nonfiction

19. Living is Many Things (George Leo Robertson). Poems and other short writings exploring topics ranging from being alone to being in love make up this book which contains much wisdom about the human condition.

20. Where Silence Reigns: Selected Prose (Ranier Maria Rilke). This book is a collection of Rilke's letters, essays, and excerpts from notebooks which reflect a philosopher's probing mind and causes readers to see the world more clearly.

21. Zen and the Art of Motorcycle Maintenance: An Inquiry Into Values (Robert M. Pirsig). Persig delivers a narrative monologue on motorcycle maintenance, his philosophical system, and his search for himself and inner peace as he and his eleven-year-old son travel across the United States.

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GUIDE FOR READING

"The Love Song of J. Alfred Prufrock"

Irony and Paradox

1. Irony is defined as a figure of speech in which the actual intent is carried in words with opposite meanings. For example, irony speaks words of praise to carry blame or words of blame to suggest praise, that is, saying one thing but meaning another. Example: After someone had just smashed into John's car, he said, "You've made my day!"

   Write two original examples of irony:

   A. _____

   B. _____

2. Paradox is defined as a statement which seems contradictory but is actually true. Example: The butterfly cocoon dies to new life.

   Write one or two original examples of paradox:

   A. _____

   B. _____

3. Explain the following ironic statements from Prufrock. Example: "Let us go then, you and I." This is a bit ironic because the reader is aware of only one speaker; the puzzle is who is the you?

   A. "The Love Song of J. Alfred Prufrock"

   _____

   B. "Do I dare/disturb the universe? (lines 45-46)

   _____

   C. "I have known the arms already, known them all." (line 62)

   _____

   D. "No! I am not Prince Hamlet, nor was meant to be;" (Is this true irony?)

   _____

4. Explain the paradox of the last line, "Till human voices wake us, and we drown."

   _____

GUIDE FOR READING

"The Love Song of J. Alfred Prufrock"

Another Look at Prufrock

After taking another look at "Prufrock," answer the following questions:

1. How does Prufrock behave throughout the dramatic monologue? List some details:

2. Are his actions consistent? That is, are his actions the same under given circumstances? Explain.

3. Briefly describe what is revealed about Prufrock when he repeats the phrase, "There will be time."

4. What does the fog and smoke imagery reveal about Prufrock's state of mind?

5. What does Prufrock's constantly asking questions tell you about him?

6. What does line 125, "I do not think that they will sing to me," reveal about Prufrock?

MADAME BOVARY

Gustave Flaubert

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OVERVIEW

Gustave Flaubert's nineteenth-century French novel, Madame Bovary, which presents the story of a romantic dreamer whose refusal to face reality resulted in tragedy, lends itself to a New Criticism approach.

Plot Summary. Madame Bovary is a realistic novel with a romantic heroine, Emma Bovary, whose quest for a life like that idealized in books she had read prevented her accepting and coping with the realities of her bourgeoisie existence. This lack of reconciliation led to her downfall.

The action begins in a boys' school, where the reader sees Charles Bovary, a mediocre student at best, ridiculed by both classmates and the schoolmaster. Later Charles enrolls in medical school, urged on by his ambitious mother as Emma will later urge him on. Failing his first examination, he finally earns his degree as a "health officer," a position lower than physician. His mother finds him both a medical practice and a wife, an older woman with an established income. Charles is now under the domination of two females. Such is the man who is to become the husband of Emma, who dreams of marriage to a sensitive, intelligent man who will carry her to a life far away from the provinces.

Charles meets Emma when he goes to her father's farm to set his broken leg. Struck by her youth and beauty, Charles proposes after his wife dies. Emma accepts, seeing in Charles an escape from her rural existence; and though preferring something more romantic such as "torches at midnight," she makes preparations for a country wedding.

Soon after, Emma, who earlier thought herself in love, becomes disillusioned that Charles does not evoke in her the passion about which she has read in romantic novels. About this time the Bovarys receive an invitation to a ball given by the Marquis d' Andervilliers. So enraptured is she with this elegant life that she cannot see the realities of the flaws of the people there. Having seen the reality of her dreams confirmed at the ball, Emma withdraws more and more into an imaginary world. Charles, becoming even more repugnant to Emma when he fails to embody the romantic hero she wants him to be, assumes that the air of Tostes is making her sick and leaves his successful practice to move to Yonville l' Abbaye.

However, Yonville, just as mediocre as the place they have left, is peopled by the mediocre bourgeois, like Homais, the pharmacist, who prides himself on his rational, scientific mind but who, in effect, is self-satisfied and shallow. In Yonville Emma meets Leon, who exchanges with her cliches from sentimental literature. Emma, now pregnant, hopes her child will be a boy through whose imagined adventurous life she can live vicariously in the world of her dreams. The child, however, is a girl, who is placed in the home of a nurse. She grows even more attracted to Leon and compares his sensitivity to the dull stolidness of Charles.

About this time Emma meets M. Lheureux, who will later lead to her financial ruin. With his flattery and his glittering wares, he soon has Emma securely in his debt; and after Leon leaves to live in Rouen, Emma indulges herself in the purchase of clothes and cosmetics to compensate for having sacrificed her satisfaction to her virtue.

Not long afterward she meets Rodolphe Boulanger, the owner of a nearby estate. Rodolphe, wise in the ways of the world, tells the gullible Emma that he is desolate because he needs someone to love him, and he leads Emma to believe that she can be the cure for his desolation. Emma, who soon surrenders to the insistent Rodolphe, revels in her new role--that of an adulterous heroine like those in romantic novels. Rodolphe, however, soon tires of Emma's efforts to act out sentimental novels. When Rodolphe leaves Emma, who has been expecting to run away with him, she becomes ill.

One day Homais suggests that Charles take Emma to the opera at Rouen; and Charles, convinced that the diversion will be good for Emma, persuades his reluctant wife to go. There they meet Leon, to whom she becomes even more attracted as she sees in him a means of acting out the kind of passionate love she sees in the opera.

Desperate to make reality of the romantic novels, Emma soon convinces Charles to allow her to travel to Rouen once a week for would-be piano lessons. Occasionally on the trip back, the coach in which she travels meets a blind beggar who is horribly ugly. As he sings a song about a dreaming peasant girl who is made to appear ludicrous, his raucous voice disturbs Emma's soul and fills her with "dread" and "melancholy." Once, Lheureux meets her coming out of the hotel with Leon, and he initiates a blackmail that will put Emma further in his debt.

Finally, Emma tires of Leon but out of "degeneration" continues to see him. One morning, after a masked ball at which Emma has tried to recapture her former excitement, she finds herself in a cheap quarter of the city in the company of a clerk, two medical students, a shop assistant, and prostitutes. Frightened at her degeneration, she finds everything "unbearable," "herself included."

When she gets home that night, she finds a legal document which states that unless she can pay her debts within twenty-four hours, all their possessions will be turned over to creditors. Emma makes desperate attempts to get the money, even implying to Leon that he steal it for her. However,

when all her efforts fail, she takes arsenic and writes a suicide note. When Charles at last realizes what she has done, he sends for two physicians, but Emma dies an ugly and painful death.

At the moment of her death the blind beggar, outside her window, begins to sing again the song of the dreaming peasant girl who saw herself as grand but whom others saw as demeaned. Emma's reactions seems to indicate that she has, too late, realized the futility of her search for a life like that which romantic literary heroines led. Not long afterward Charles, having neglected his practice and his child, dies holding a lock of Emma's hair.

It is the despicable bourgeois Homais who succeeds where everyone else fails. Indeed, at the end he is awarded the cross of the Legion of Honor, and in him one sees the triumph of the mundane over the romantic.

Critical Comments. Madame Bovary is an effective novel for a number of reasons. First, it shows how a literary work, even though it is topical, can transcend time and place. For example, while Madame Bovary presents an accurate depiction of the bourgeoisie in nineteenth-century France, in Emma it also represents the "unfulfilled dreamer" of any age, any place.[1] Second, it is an excellent example of how the manner of presentation can reinforce the matter, how craftsmanship reflects content, how poetic devices can reveal a prose message. For instance, in Madame Bovary the beggar's song and the similes reveal the theme of the triumph of the mundane over a romantic dreamer who refuses to face reality. Third, it provides some insight into the ordering process of artistic creation, for it shows how an artist imposes an order and control on life to create art that is universal. In fact, Flaubert took the story of a commonplace adulterer and his own frustrations over his romantic impulse and turned them into a work of art.[2] Fourth, because Flaubert was prosecuted and later acquitted for "outrage of public morals...,"[3] the novel is useful in teaching students to think about censorship and in encouraging them to consider the importance of analyzing the message of an entire work before making a condemnatory judgment. Finally, it is an excellent work for illustrating the differences between the romantic and realistic tempers, this conflict of tempers becoming part of the theme itself.

While the above comments indicate the possibility of several critical approaches, I shall concentrate in this study guide on New Criticism (even though some historical and biographical criticism is evident).

Madame Bovary lends itself to New Criticism in that a close study of the poetic devices (the repeated beggar's song and the similes) reflects the theme. With New Critics the close attention to the text and to literary techniques became "the prime object of attention."[4] Furthermore, the New Critics judge a work on coherence, that is, how all the parts fit the whole or the thematic strand, which is the glue.[5] In addition, a New Critic finds a repeated element important.[6] Thus, a New Critic focuses on a close reading of the text and looks for literary elements, especially repeated ones, that will reveal the whole. In this close reading of the text, the New

Critic finds little interest in the reader, the author, or the external universe.

Even though the remainder of this Study Guide will apply primarily a New Criticism approach, other critical approaches are also possible. Teachers may, for example, be interested in a Neo-Aristotelian approach, which makes use of Aristotle's Poetics and of Aristotle's four-cause method. (The information below is based on a lecture by Dr. Robert Denham, entitled "The Chicago Critics: The Neo-Aristotelian Concept of Plot," and on Wayne Booth's "How to Use Aristotle."[7]) Briefly, Aristotle's method in analyzing art is as follows:

1. Material cause (out of what is the thing made?) - This is the means or medium of imitation (of human life). In treating works of literature the answer is artistically enhanced language.

2. Formal cause (What?) - This is the object of imitation. In discussing a literary work one would treat action (plot), character, and thought.

3. Efficient cause (how?) - This is the manner or technique of imitation. The narrative manner is the important element in a work of fiction.

4. Final cause (why?) - This is the effect produced on the audience by the truth revealed.

In summary, what one is asking is this: How have the verbal devices, the object represented, and the technique (or manner) been combined to produce the effect on the audience? If one used the above method to tell someone about Madame Bovary, he might say the following.

> Madame Bovary is an imitation of human action that is serious and is told in prose embellished with poetic devices. It reveals the sad triviality of Emma Bovary, a woman whose romantic disillusionment with her world and whose consequent refusal to accept reality led to a final hopelessness that resulted in suicide. It is told chiefly from the point of view of an objective omniscient narrator. All the above serve to heighten the pity and fear one feels for Emma (pity in that she fell from the grandeur of her dreams into a final recognition of the realities of her bourgeoisie life and fear in that the reader recognizes that the human tendency to escape life's ugliness and turmoil could lead to a similar refusal to accept and deal with reality). The reader, however, gains cathartic pleasure in that he has learned a truth about human life by experiencing it vicariously, that is, from the safety of aesthetic distance.

Teachers who apply a Neo-Aristotelian approach will emphasize plot above language. Furthermore, a Neo-Aristotelian would say that it is through action that character and thought are revealed to produce the effect.

Unlike the New Critic, the Neo-Aristotelian would not be averse to a consideration of historical information, and unlike the New Critic, the Neo-Aristotelian does not elevate the importance of language.

One implication for teaching the Neo-Aristotelian approach might be to have students plot graphically the novel's exposition, rising action, climax, falling action, and catastrophe, paying particular attention to how these elements produce the effect on the audience.

Teachers may also be interested in a historical approach. In fact, in order to discuss the conflict between romanticism and realism evidenced in the novel, one would need to make clear to students the characteristics of each temper. A historical critic would say that this understanding is not extraneous to the work; it is essential in that Emma's romantic refusal to accept and deal with the world's reality leads to her downfall. Another historical element teachers may want to consider as background information is the story of the woman upon whose life Emma was based.[8] Biographical information may also prove interesting if one wants to know more about how Flaubert was prosecuted but acquitted for his work of art that grew out of the story mentioned above. In fact, this information about censorship could be an applicable motivational factor in asking students to write about censorship. It could help students to see that, in deciding whether a work should or should not be censored, people should look at the whole, not just at selected parts. (Such a question on censorship was indeed on a former Advanced Placement English Examination.)

Teachers may also wish to use a reader-response approach in teaching the novel. While a New Critic would emphasize the language of the text and a Neo-Aristotelian would emphasize the action of the text, a reader-response critic would emphasize the effects of the text on individual readers and their responses to the effects. According to Dr. Louise Rosenblatt, the text does not exist until the reader "transacts" with it to make it his or her individual "poem," a generic word for a literary work. (Information in this section is based on Dr. Rosenblatt's lectures at an NEH Institute at Auburn, Alabama, on June 19-21, 1985.[9])

The reader-response critic, in applying his theory, would ask students to read the entire work without posing "leading" questions first. He or she would then ask for responses with questions such as the following:

"What did you make of the work?"
"What pleased you?"
"What puzzled you?"
"What amazed you?"

Such questions evoke students' own aesthetic experience with the work. It reveals the "poem" they have "made" from the text. Answers will vary, but according to Dr. Rosenblatt, this discussion of differences is worthwhile in two ways. First, the reader sees that there are other points of view and thus his or her experience is broadened. Second, in order to support one's opinion the reader must go back to the text for a closer look, which may

change, enlarge, or clarify his opinions. The important thing is to get at what the reader feels, not just ask him or her to recite facts. While this sharing of ideas is a very important process, Dr. Rosenblatt does not, however, advocate ignoring the text. For example, if a reader has extracted a part and made it represent the whole, he should be directed back to the text. It is at this point during the sharing that the teacher might say, "Look at this line and you might see another possibility." Also, it is during this sharing that the teacher would ask, "Why did the work make you feel as you did?" This question also leads the reader back to the text. During this step the teacher may want to ask what Dr. Rosenblatt calls "efferent" (factual) questions. As one can see, the reader-response critic is not averse to a close reading of the text; however, he or she does not insist on an "ideal" reader and a single "ideal" response. During this process of discussion the teacher would, after asking any necessary "efferent" questions, then pose other questions, perhaps, "What are the assumptions about life that you see in this work?" and "How do they relate to your assumptions? to those of others?" Thus the teacher is back to "aesthetic" questions that evoke the effect of the whole work. While the reader-response critic does not believe that one can ignore the text, the approach does allow for multiple interpretations of and reactions to a work. This approach evokes what the reader lived through during the reading as well as the total effect of the reading. This aesthetic experience makes one reflect on his own life, his feelings, his experiences. It lets him make the work his own.

As one can see then, this teaching approach does not advocate preparing students before a reading. After reading Madame Bovary the teacher could ask questions such as but not limited to the following:

What did you make of the work?
What pleased you? puzzled you, annoyed you?
What kind of person was Emma?
Do you sympathize with her? Why or why not?
What were the problems she faced?
How did she deal with them?
Was she satisfied with her life? Why or why not?
Does she change?
How do you feel about the beggar? about Homais? about Charles?
Why is the beggar ominous to Emma?

One would ask factual questions only after the above aesthetic questions had been posed. However, specific questions will depend on the answers to the above questions. To enlarge on or to clarify answers to the last question, one might direct readers to passages where the beggar appears and re-read Emma's responses to his presence, especially at her death. One might also direct students to the numerous similes in the novel to see what they tell about Emma's character and her eventual defeat. The teacher might ask if the similes cumulatively reflect the fate of the girl in the beggar's song and if there are parallels between Nanette (in the song) and Emma. The type of questions, however, depends on the responses of students to the

first broad questioning, for if one tries to follow a prescribed set of questions, the spontaneous response of the reader is destroyed. Again, after students have answered the factual questions, the teacher would end by posing broader aesthetic questions.

For Carl G. Jung archetypes, or "primordial images" of a man's unconscious memory (what Freud called "archaic remnants"), "manifest themselves in fantasies and often reveal their presence only by symbolic images."[10] They are not the possession of the individual unconscious alone; instead they belong to "the 'collective unconscious' of the human race--the blocked off memory of our racial past...."[11] The unconscious, says Jung, seems to be guided "chiefly by...archetypes."[12] Furthermore, "the more [the archetypes] are repressed, the more they spread through the whole personality in the form of a neurosis."[13] Jung says that archetypes are "both images and emotions," not just images that can be learned by rote."[14] In fact, it is only when the image is "charged with emotion [that it] gains numinosity (or psychic energy)..."; then and only then does it become "dynamic"; then and only then do "consequences...flow from it."[15]

One archetype is the animus.[16] It is only when a woman recognizes the animus and assimilates and integrates it into her conscious mind that she can become a whole person.[17]

As one can see then, a study of the animus in Madame Bovary cuts across three critical approaches: psychological, archetypal, and feminist.

Teachers who apply psychological, archetypal, or feminist approaches, that is, those who are interested in the internal problems or conflicts of fictional characters, especially female characters, might be interested in the cause of Emma's failure to adapt to reality. One path of investigation is Emma's relationship with her animus, "the male personification of the unconscious in a woman."[18] The animus, which acts as mediator between woman's conscious and unconscious sides, if ignored, can become malefic rather than benevolent.[19] The benevolent animus helps a woman to incorporate her masculine (thinking, rational) side into her feminine (feeling, irrational) nature.[20] In its positive aspects the animus, then, shows woman how to become an ego, how to develop a conscious, rational attitude. Since in her first human relationship--with her mother--the female sees herself as "like," or "related," she can become an individual only when she develops the conscious by discerning and discriminating. When woman refuses to detach herself from "like," she has no ego. Then the animus, in an effort to be recognized, takes her to the other extreme.[21] Psychologically, this dark animus "lures woman away from all human relationships, and especially from all contacts with real men. He personifies a cocoon of dreamy thoughts, filled with desire and judgment about how things 'ought to be,' which cut a woman off from the reality of life."[22] She can even become a duplicate of the destructive force from which she tried to escape, and then she in turn tyrannizes the men in her life upon whom she has projected the male animus.[23] Sometimes she can even be so animus ridden that her animus becomes her ego. Then she is not a real person; instead she is an embodiment of the projected image of the animus. She "unconsciously pours herself

into the mold of femininity that [she thinks] a man prefers"; she "seems full of love, but if one particular man is not available, another will do just as well." At times the animus can even appear as "a demon of death" or as "king of the dead (like Hades' abduction of Persophone)."[24]

Emma's reluctance to admit any separation from her feminine principle (her feeling side) is evident in her attitude toward her mother, the old maid and the nuns at the convent, the female historical and literary figures she admired, indeed the convent itself. The reader first learns of Emma's strong attachment to her mother when she told Charles that she put flowers on her grave regularly. One also learns that she "cried much" at her mother's death, that she "had a funeral picture made with the hair of the deceased," that she had "asked to be buried later in the same grave" as her mother.[25] She was pleased at her own sensitivity and surprised and disappointed when she became consoled. In addition, she was strongly attached to other female figures who helped perpetuate the feeling side of her nature and suppress the rational side. The old maid sang love songs and introduced Emma to female historical figures she venerated to the extent that the male figures associated with them were "lost in shadow, and all unconnected." Also, "far from being bored at first at the convent, she took pleasure in the society of the good sisters...." And amid the "warm atmosphere" created by these "pale-faced women...she was softly lulled by the mystic languor" of the place. Indeed, when Emma was back at home with her father, she "missed the convent," which had nurtured her feeling side, a side that she saw so beautifully reflected in the books she had read there, books in which both males and females were so sensitive that they always placed matters of the heart over those of the reason.

In Emma's first encounter with a man, Charles, she talked of her mother, and, "her thoughts wandering," seemed to speak to herself rather than to him. Thus Emma sought to keep herself attached to her feminine, feeling side and to reject the outside, rational world. However, her male animus, to assert itself, made her build around herself the "cocoon of dreamy thoughts" that shut her off "from all human relationships,...from all contacts with real men."[26] What Emma wanted from Charles was a relationship like that she had read about in Paul and Virginia, a relationship in which she could find some "sweet friendship" with "some dear little brother, who seeks red fruit for you on trees taller than steeples, or who runs barefoot over the sand, bringing you a bird's nest." Thus Emma's failure to be rational about the realities of the world and her blindness to the fact that most men were not like the effeminate, effusive "dear little brother" she wanted them to be led her animus to cause her to fail in all human relationships. Ironically, her effort to assert feeling over thought resulted in a loss of true feelings for others.

She then tried to tyrannize the men onto whom she had projected the malevolent animus. For example, longing "to lean on something more solid than love" (like fame and wealth), Emma insisted that Charles perform the clubfoot operation on Hippolyte. When the operation failed, Emma, who saw herself as "so intelligent" (in fact, the rational animus), resented the stupidity of her husband to such an extent that he "seemed to her as removed

from her life, as eternally absent, as incongruous and annihilated, as if he were dying under her very eyes." She even shut herself away from her daughter, leaving her care to others or abusing her physically. In fact, she was so influenced by her animus that she became the male figure in her relationship with Leon: "he was becoming her mistress rather than she his." And Emma, assuming the former role of Rodolphe (who had grown weary of Emma), grew "sick" of Leon.

This reversal is ironic in that earlier she had become the projected image of her animus, assuming an identity she thought extremely feminine, filled with love for man, any man. Thus, Emma went from marriage to Charles to an attraction for Leon to an affair with Rodolphe to another affair with Leon. Indeed, she had imagined giving herself to Edgar Lagandy, the star of the opera she saw performed. She had even been willing to mend his clothes and pick up the flowers he was thrown by admiring fans.

The beggar, who represents both a stage of the animus called "the bearer of the word" and also the death image the animus sometimes assumes, tried to warn Emma out of her dreams and into reality by comparing her to the dreaming girl in his song, a girl who was demeaned because her perception was limited only to her inner voice. However, it was only at her death that Emma seemed to realize that his message spoke about her own plight.

Thus Emma's efforts to deny her animus, her failure to incorporate it into her Self and to reconcile opposites, led to its becoming a tyrant that controlled and eventually destroyed her.

Teachers who want to use the psychological, archetypal, and/or feminist approach could, after explaining and elaborating upon the above material, not including the specific application to Emma, pose a number of questions for class discussion. They might, for example, consider the following:

1. What was the internal motivation for Emma's refusal to face reality?

2. What was Emma's attitude toward women at the convent? (See Part I, Chapters III-VI.)

3. Based on her reading, what kind of man did Emma expect to find in life? (See the references to Paul and Virginia, in Part I, Chapter VI, and also the paragraph in Chapter VII beginning, "A man, on the contrary, should he not know everything, excel in manifold activities, initiate you into the energies of passion, the refinements of life, all mysteries?")

4. Why did Emma demean herself with men?

5. Why was Emma disappointed with Charles? with herself?

6. Why did Emma sometimes try to assume the role of a male? (See especially her relationship with Leon at the end.)

7. Why did Emma not have any relationships with women after she left the convent?

8. Why did Emma alternately submit to and tyrannize men?

9. Why did Emma fail to feel close to her husband? her child?

10. Are Emma's attitudes toward men and her fantasies limited only to her individually, or are they reflective of universal problems?

11. The animus has a counterpart in the male--the anima. Read pp. 186-198 of Man and His Symbols; then answer this question: Are Charles', Leon's, and Rodolphe's animas malefic or benevolent?

12. Read the sections on the archetype of initiation and on individuation in Man and His Symbols. Then answer these questions. Does Emma ever complete the individuation process? or does she merely go through the first two stages: (a) separation from "the archetypes evoked by the parental images of early childhood" and (b) "initiation, whereby young men and women are weaned away from their parents and forcibly made members [of a larger society]?"[27] Does Emma ever reach the third stage: healing of the shock of initiation through incorporation or "assimilation into the life of the group?"[28] One aspect of initiation is the archetype of marriage, which, if successful, reconciles the male "knowledge (Logos)" with the female's "relatedness (Eros)."[29] Does Emma reject or accept this assimilation?

Thus an archetypal approach works with the psychological approach in that an investigation of the cause of Emma's inner conflict (her effort, yet failure, to make the external world conform to her internal imagined world) reveals a problem peculiar not only to Emma but also to any female member of society: the malevolent animus archetype. Such an investigation would also interest feminists, who might be concerned with a literary heroine tyrannized by a male, whether that male be literal or archetypal.

As one can see, with these three approaches, the emphasis is on character and not, as with New Critics, the language; as with Neo-Aristotelians, the action; or as with reader-response critics, the reader.

Nature of Class. The approach in this guide is intended for use in a homogeneous class of Advanced Placement Senior English. These students, for the most part, have all taken Honors English in grades 9, 10, and 11. They come into this class already prepared to read both closely and widely and to write frequently about literature. Thus they are prepared to read, discuss, and write about a literary work of the length and complexity of Madame Bovary. Also, one reason for teaching this novel is that the "open-ended" section on the annual Advanced Placement examination frequently contains questions that can be answered by using Madame Bovary. In addition, since the Advanced Placement examinations demand that students support their answers about the content of a work with an analysis of how the meaning is

revealed in and reinforced by the language, Madame Bovary is especially appropriate in that the poetic devices reveal the theme.

Potential Problem Areas. One potential problem in teaching the novel is the fact that Emma becomes an adulteress. It is necessary that students do not see Flaubert's work as an advocation of adultery. One might point out what Rene Wellek says about the ambiguity of Flaubert's heroine.[30] The question of the author's attitude first arose during the court trial at which Flaubert was accused of "immorality and blasphemy."[31] The prosecutor saw the author as an advocate of Emma's adultery, while the defense argued that the work was a moral condemnation of the heroine. Wellek contends that neither attorney was correct, for Flaubert both condemns and pities his heroine. He does show "the vanity of dreaming...of escape," and he does depict Emma's animality and corruption, but at the same time he pities Emma "because she has, at least, a spark of discontent, the yearning to escape the cage of her existence," to fight back at a world where baseness triumphs in the character of the insensitive and ignorant Homais.[32] One might also point out that Flaubert, at the insistence of a friend, wrote this novel in order to curb his romanticism that expressed his "longing for the exotic, the romantic, the sublime."[33] Thus he "grimly set to work to create a piece of great literature out of a small town scandal" about a Mme. Delamare, who, like Emma, was unfaithful.[34] Flaubert, then, in writing Madame Bovary, was trying to curb his impulse to write romantic stories like the ones Emma had read, books which convinced her that her life should be like the life of the heroines in romantic novels, where ugliness and reality do not intrude. In Madame Bovary Flaubert "is wise enough to realize that the romantic cannot escape reality, can build only on reality" no matter what its bitter consequences."[35] In fact, then, Emma becomes the symbol of decadent romanticism and her tragedy reveals what happens when one fails to face reality.

One way to prevent censorship problems is to have students treat it themselves. That is, have them discuss reasons the novel might be censored and then discuss other reasons it should not be censored. Teachers might even consider assigning the following paper from a former Advanced Placement Examination:

> All kinds of books have been attacked, suppressed, or disapproved of by authorities, groups, or individuals. Select an important work which you admire and which you propose to defend against possible objections. In a well-planned essay present reasons why the work might be attacked, and base your defense on a consideration of such matters as its language, the people in it, its mood and spirit, and consequently its artistic purpose and its value for readers.[36]

In answering such a question students will see that the whole and not just parts must be considered before condemning a work.

One will need to discuss realism and romanticism so that students will understand the strong influence on Emma of the romantic books she read.

Students will need to know who Scott, LaMartine, and Chateaubriand were and the nature of their works.

A brief review of similes is also necessary since they are so much a part of the writer's style and since they help reveal his message.

One also needs to point out that the novel in English is a translation and that other translations may differ, perhaps by reading several translations of a selected paragraph. (However, in the French original the similes are there.)

Time Requirements for Instruction. Issue the novel two weeks to a month before it is due to be discussed, depending on requirements in this class and in other classes and on the demands of extra-curricular events. Actual class time spent discussing pertinent background information is usually two to three days. Discussion, group work, and panel discussions of the novel after it has been read usually take seven to ten class days. In-class compositions take about two days. One outside paper is due one week after the novel has been treated in class; the other outside paper is due two weeks after discussions, etc., have been completed.

SUGGESTED INSTRUCTIONAL OBJECTIVES

Overall objective: Students will recognize that a romantic refusal to face reality can result in tragedy.

A. Students will contrast two literary tempers and human characteristics reflective of these tempers.

   1. Students will demonstrate a knowledge of the characteristics of romanticism and the outlook of a romantic.

   2. Students will demonstrate a knowledge of the characteristics of realism and the outlook of a realist.

B. Students will do a close textual analysis that reveals how specific language devices can reveal the message of a work.

   1. Students will analyze the four sections of the beggar's song.

   2. Students will recognize the novel's similes and show how they reflect the four sections of the beggar's song.

C. Students will demonstrate a knowledge of the bases of censorship or approval of a novel.

   1. Students will explain why some people might object to the novel.

   2. Students will defend or condemn the novel based on its overall message.

D. Students will demonstrate an understanding of similar characters by comparing Emma Bovary to another female protagonist such as Eustacia Vye in The Return of the Native. (Both novels reveal the tragic fate of heroines whose disillusionment with their world led to a refusal to accept reality.)

PREREADING ACTIVITIES

1. In order that students have a clear understanding of what the study of this novel will accomplish, the teacher might want to distribute and discuss a list of objectives. See objectives listed above for one approach.

2. In order to help students understand the significance of the beggar's song, teachers might read aloud the section where he first appears and a passage immediately preceding it, beginning: "She was the mistress of all the novels, the heroine of all the dramas, the vague 'she' of all the volumes of verse. On her shoulders, he rediscovered the amber color of the 'Odalisque au Bain'; her waist was long like the feudal chatelaines; she resembled Musset's 'Femme Pale de Barcelogne.' Above all she was his Angel!" Show students a copy of the painting referred to (by Jean Auguste Dominique Ingres). Read to them an English translation of Musset's poem (which Flaubert considered "stilted romantic sentimentality"[37]). Discuss the idealized view of love Emma and Leon were trying to live out. Ask students if there are similar works today that show such idealized love. The teacher might read a similar passage from a Harlequin Romance and call students' attention to the television ads for these books. Ask them why people read such books (for escape from life's reality, perhaps), and talk about the typical heroines through which the reader can live out, vicariously, an ideal existence. Then read the passage where the beggar appears. Ask students to contrast the grotesqueness of details here to the passage they have discussed. Call attention to the feeling he evoked in Emma ("dread" and "melancholy"). Call attention to the stanza of the song he sings: "Often the warmth of a summer day/Makes a young girl dream her heart away." Call attention to Emma's trying to live out her dreams. Point out that the passage reveals that he appeared often to her on her journey from what she considers the ugly realities of life at home to the romanticized life at Rouen. Ask students to be attentive to his reappearances. Give them copies of the entire song (which he sings at Emma's death). Ask them if they can see any parallels between the girl in the first stanza and Emma. Ask what the girl is doing (dreaming). Ask what she is supposed to be doing, what her duty is (the mundane task of picking up "the new-cut stalks of wheat"). Point out the conflict between private desires and the obligation of doing one's duty, a duty which even a dreamer cannot escape. Ask students what the "scythe's cold swing" means literally. Then show a picture of the Grim Reaper of Death and talk about what it means figuratively. Point out the last stanza where the girl's petticoat is blown away by the wind. Ask them to contrast how the girl saw herself in the first stanza (in a dreamland far away from her mundane life) and how others see her in the last stanza as her petticoat

blows away (demeaned and brought to earth). Read Robert Burns' "To a Louse," in which one can see the discrepancy between the speaker's view of herself and the way others see her. Ask students as they read to look for parallels between Emma and the girl in the song. These activities should call attention to the significance of the song and its relationship to the novel's meaning.

3. Explain to the students that after they have read the novel they will work in groups to find such similes. Also explain that the findings of the group will be used in a paper they will write on how the novel's message is revealed in poetic devices such as the similes and the beggar's song. Teachers might review similes by writing a few on the board (for example, "He is as tall as a tree"), pointing out the difference between the two objects being compared (a human and an inanimate object), and then pointing out the similar quality being revealed in the difference (height). Ask students to work in groups to compose similes of their own. Have each group explain the similar quality of the unlike objects. The teacher might then read several similes from Madame Bovary, similes that reveal a typical example from each of the four sections of the beggar's song. Tell students that as they read, they should be attentive to the novel's numerous similes (more than one hundred and fifty). Ask them if they can, in preparation for later group work (see Postreading Activities), find at least two similes that reveal the four sections of the beggar's song. In order to make clear to students that similes are not mere decorative language, the teacher might want to tell them about how a contemporary author such as Robert Cormier views them as a valuable device that he uses consciously to evoke a character's emotions or to make clear a scene.[38] The teacher might want to read a few selected passages from I Am the Cheese to show how Cormier makes use of similes.

4. In order for students to understand the conflict between Romanticism and Realism in the novel and how Flaubert, through Realism, shows how Emma's downfall resulted from her romantic nature, students will need to know the characteristics of each literary temper. To illustrate how pervasive these tempers are, teachers might show students copies of these paintings: Peace and Plenty, by George Inness, and The Man with the Hoe, by Jean Francois Millet. A discussion of these paintings should reveal that the first presents a romanticized, idealized view of nature, while the second presents a realistic view that shows how man can reap nature's benefits only when he faces and copes with life's difficulties. Teachers might also point out differences between television shows like Murder She Wrote, in which the protagonist experiences excitement but no real danger or ugliness, and the more realistic Hill Street Blues. To point out how Emma's romanticized view of life blinds her to life's realities, teachers might read aloud and discuss the following passages from Part One, Chapter Eight: (1) the three paragraphs beginning with "Emma, on entering, felt herself wrapped round as by a warm breeze, a blending of the perfume of flowers and of fine linen, of the fumes of the roasts and the odour of truffles" and ending with "He had lived at

court and slept in the bed of queens!" (2) The paragraph beginning with "The atmosphere of the ball was heavy...." Finally, after the above discussions, teachers might want to consider presenting in lecture form more detailed information on the characteristics of Romanticism. I find the following particularly helpful in presenting this lecture:

Day, Martin S. History of English Literature. 3 vols. Garden City, New York: Doubleday & Company, Inc., 1963.

Hibbard, Addison, and Horst Frenz, eds. Writers of the Western World. 2nd ed. Boston: Houghton Mifflin Company, 1954.

5. In order to help students understand the unrealistic life Emma wanted and the numerous references to Romantic authors, teachers might give brief biographical sketches of Francois Rene de Chateaubriand, Alphonse de Lamartine, and Sir Walter Scott. Then teachers might briefly summarize Chateaubriand's Rene, Lamartine's "The Lake," and Sir Walter Scott's The Bride of Lammermoor. Emma not only read Scott but also saw an opera based on The Bride of Lammermoor, an opera which kindled her desire to lead an exciting life in a faraway land, loved by a gallant man whose only business in life would be her happiness. Ask students to be particularly attentive to Emma's thoughts and emotions as they read the section that depicts this opera. This scene, perhaps more clearly than any other, reveals the great influence Romantic literature had on Emma's disillusionment and dissatisfaction with her own life. Teachers might also want to read to students a summary of and comment on the opera found in the following book:

Mack, Maynard, et al., eds. Vol. II of The Continental Edition of World Masterpieces. 2 vols. 3rd ed. New York: W. W. Norton & Company, Inc., 1974.

GUIDE FOR READING

The guide provided at the end of this guide is intended for use only after students have read the novel and have reviewed the four sections of the beggar's song during a teacher-led discussion. This exercise is intended to send students back for a closer reading.

POSTREADING ACTIVITIES

1. A panel of students will discuss the following:

   a. Emma's romantic disposition
   b. Ways the novel is Realistic
   c. Whether the narrator approved or disapproved of the romantic Emma or the realistic Homais and other characters

2. One panel of students will discuss why some people might disapprove of the novel.

3. Another panel will discuss why they would defend the novel.

4. Assign an outside paper in which students will compare Emma Bovary to Eustacia Vye.

5. Assign an in-class paper from former Advanced Placement English examinations. (Students will choose one of three topics.)

6. Re-read the beggar's song and discuss its four sections.

7. Call attention to the recurrence of the beggar's song and Emma's reactions to it.

8. Devote two days to group work on the Reading Guide. On the third day a recorder from each group will present the group's information.

9. Assign an outside paper based on the above findings.

RELATED WORKS

Wuthering Heights (Emily Bronte). This novel tells of Catherine and Heathcliff, whose love was so strong that it endured even beyond the grave. Emma was searching for love as consuming as this.

Rene (Francois Rene de Chateaubriand). In this Romantic novel the hero leaves civilization and insensitive fellow beings to go to an unknown, faraway land where there is always the promise of happiness. Emma reads Chateaubriand's works.

The Return of the Native (Thomas Hardy). Eustacia Vye, like Emma Bovary, felt trapped in a marriage to a man who, like Charles, was unable to take her to an ideal world far away.

"The Lake" (from Poetic Meditations) (Alphonse de Lamartine). The lake is asked to remember and immortalize a pair of once happy lovers. Emma was influenced by such romanticism and read Lamartine.

The Bride of Lammemoor (Sir Walter Scott). This is the novel on which the opera Emma sees is based. It is a Gothic novel about the passionate but ill-fated love between Lucy Ashton and Edgar, Master of Ravenswood. Lucie goes mad and, after stabbing the husband she was forced to marry, dies herself.

ENDNOTES

[1]Rene Wellek, Introduction to "Masterpieces of Nineteenth-Century Realism and Naturalism," Vol. II of World Masterpieces, eds. Maynard Mack and others, 2 vols., 3rd ed. (New York: W. W. Norton and Company, Inc., 1973), p. 721.

[2]Charles I. Weir, Jr., "Introduction to Madame Bovary," in Gustave Flaubert's Madame Bovary (New York: Holt, Rinehart and Winston, Inc., 1948), p. viii.

[3]Ibid.

[4]H. R. Swardson, "The Heritage of New Criticism," College English 41 (1979) 413.

[5]Peter Rabinowitz, in an address ("Basic Principles of New Criticism") at Auburn University, Alabama, June 24, 1985.

[6]Ibid.

[7]Robert Denham, in an address ("The Chicago Critics: The Neo-Aristotelian Concept of Plot") at Auburn University, Alabama, June 28, 1985; Wayne Booth, "How to Use Aristotle," Now Don't Try to Reason with Me: Essays and Ironies for a Credulous Age (Chicago: University of Chicago Press, 1970), pp. 117-129.

[8]See Weir, pp. vii-xii.

[9]Louise Rosenblatt, in three addresses ("The Dynamics of Reader Response"; "The New Criticism and the Explication of Poetry"; and "The New Criticism, Transactional Theory, and the English Teacher") at Auburn University, Alabama, June 19-21, 1985.

[10]Carl G. Jung, and others, Man and His Symbols (New York: Dell Publishing Co., Inc., 1964), pp. 57-58.

[11]William Flint Thrall and Addison Hibbard, A Handbook to Literature, rev. ed. C. Hugh Holman (New York: Odyssey Press, 1960), p. 31.

[12]Jung, p. 67.

[13]Ibid., p. 89.

[14]Ibid., p. 87.

[15]Ibid.

[16]Ibid., p. 88.

[17]Ibid., pp. 88-90, 198-207.

[18]Ibid., p. 198.

[19]Sara J. McAnulty, "Sexual Politics in Shakespeare's King John" (unpublished MA thesis, University of Houston, 1975), pp. 28, 81n.

[20]Ibid., pp. 37-38.

[21]Ibid., p. 71.

[22]Jung, p. 202.

[23]McAnulty, pp. 71-72.

[24]Jung, pp. 199, 202.

[25]All quotations from Madame Bovery in this section are from Paul de Man's translation, in Vol. II of World Masterpieces, eds. Maynard Mack and others, 2 vols. 3rd ed. (New York: W. W. Norton and Company, Inc., 1973).

[26]Jung, p. 202.

[27]Ibid., p. 120.

[28]Ibid.

[29]Ibid., p. 126.

[30]Wellek, pp. 720-721.

[31]Ibid., p. 721.

[32]Ibid., p. 722.

[33]Weir, p. vii.

[34]Weir, p. viii.

[35]Weir, pp. xi-xii.

[36]Beginning an Advanced Placement English Course. Edition Y (Princeton, New Jersey: College Entrance Examination Board, 1976), p. 16.

[37]Maynard Mack and others, eds. Vol. II of The Continental Edition of World Masterpieces. 2 vols. 3rd ed. (New York: W. W. Norton & Company, Inc., 1974), p. 674n.

[38]Robert Cormier, in an address ("Writing the Psychological Novel") at Auburn University, Alabama, July 3, 1985.

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GUIDE FOR READING--Similes in Madame Bovary

1. What were Emma's dreams? What caused her to have these dreams?

List ten similes from the novel that help you support your statements.

2. What people or forces prevent Emma from realizing the life she has idealized?

List ten similes that help you support your statements.

3. Where do you find images or forebodings of death and destruction in the novel?

List ten similes that help support your statements.

4. Discuss how Emma's dreams deteriorated and how she became demeaned.

List ten similes that help support your statements.

State the theme of Madame Bovary:

LORD OF THE FLIES

William Golding

Donna Dawkins Gullatte
Lyman Ward Military Academy
Camp Hill, Alabama

Vivi Anne Johnson
Baker High School
Columbus, Georgia

Loyd Mehaffey
Vincent High School
Vincent, Alabama

Shirley A. McClain
Sidney Lanier High School
Montgomery, Alabama

OVERVIEW

Plot Summary. In Lord of the Flies a group of school-aged boys are marooned on a deserted tropical island during the process of returning to England at the outbreak of World War II. The group elects one boy, Ralph, as chief and sets up a provisional governing system. The boys also assign duties and tasks which include tending a signal fire, building shelters, and hunting for food. As the novel progresses, a general breakdown of the boys' democratic system occurs, and the group is divided into two parts. One of the groups is increasingly hostile toward the other. As a result, two boys are killed, and any semblance of the original governing system is obliterated. The story ends with the arrival of an adult on the island just as Ralph is fleeing for his life from the hostile group. (The text for which page numbers are listed in this guide is the Casebook Edition, James R. Baker and Arthur P. Ziegler, Jr., eds., A Wideview/Perigee Book, 1983.)

Potential for Teaching. William Golding's Lord of the Flies could be analyzed through several schools of literary criticism. The richness of the language and the images found in the book could lend themselves to a study through techniques used by New Critics. Neo-Aristotelians could deal with the linear plot of the novel and its relationship to the effect evoked in the reader. The complexity of the characters and the underlying motives could provide much for a psychoanalytic critic to explore, while archetypal critics could concern themselves with the rituals, myths, and archetypes around which the theme of this novel is centered.

This directed reading/teaching guide generally develops concepts based on the Neo-Aristotelian theory of literary criticism. However, archetypal

and psychoanalytic concepts will also be developed in order to aid students' perceptions of the work and lead them to explore different interpretations of the work.

The novel offers a wealth of material for the teaching of literature. In addition to its thought-provoking qualities, the novel offers varied instructional opportunities for the teaching of pertinent themes, plot structure, characterization, and symbolism.

It is recommended that this book be used in grades nine through twelve. However, because of the complexity of the work, it is suggested that it be taught to only high-achieving ninth and tenth graders. Teachers should be warned that the novel contains graphic violence and a scene containing overt sexual symbolism.

SUGGESTED INSTRUCTIONAL OBJECTIVES

After reading this novel, students will be able to:

1. make valid inferences about characters based on various methods of characterization used in the novel
2. recognize how the fundamental elements of the story--plot, characterization, setting, imagery--work together to produce the central effect of the story
3. distinguish between fantasy and reality
4. identify specific conflicts found within the story and identify the source of these conflicts
5. identify literary concepts in the text and their relationship to the story
6. use experience, context clues, and the dictionary to determine word meaning
7. recognize and explain how Lord of the Flies is a political and a religious allegory
8. recognize irony and its relationship to the theme(s) of the novel
9. utilize foreshadowing as a literary technique of prediction
10. recognize the presence of archetypal figures in the novel (e.g., scapegoat; hero; wise old man; shadow; outsider)
11. employ writing skills in order to demonstrate facility with various modes of written communication: (a) free response; (b) process description; (c) narrative
12. reconstruct the time order in which events occur in the story

PREREADING ACTIVITIES

1. In order to reconstruct the time order, have students develop a paragraph by putting the following sentences in chronological order. Discuss chronological ordering in paragraphs.

   A. Maurice followed, laughing and added to the destruction.

   B. Only Percival began to whimper with an eyeful of sand and Maurice hurried away.

   C. At the back of his mind formed the uncertain outlines of an excuse.

   D. Roger and Maurice came out of the forest.

   E. The three littluns paused in their game and looked up.

   F. In his other life Maurice had received chastisement for filling a younger eye with sand.

   G. He muttered something about a swim and broke into a trot.

   H. Roger led the way straight through the castles, kicking them over, burying flowers, scattering the chosen stones.

   I. As it happened, the particular marks in which they were interested had not been touched, so they made no protest.

   J. Now, though there was no parent to let fall a heavy hand, Maurice still felt the unease of wrongdoing.

   K. They were relieved from duty at the fire and had come down for a swim.

   The correct paragraph is:

   Roger and Maurice came out of the forest. They were relieved from duty at the fire and had come down for a swim. Roger led the way straight through the castles, kicking them over, burying the flowers, scattering the chosen stones. Maurice followed, laughing, and added to the destruction. The three littluns paused in their game and looked up. As it happened, the particular marks in which they were interested had not been touched, so they made no protest. Only Percival began to whimper with an eyeful of sand and Maurice hurried away. In his other life Maurice had received chastisement for filling a younger eye with sand. Now, though there was no parent to let fall a heavy hand, Maurice still felt the unease of wrongdoing. At the back of his mind formed the uncertain outlines of an excuse. He muttered something about a swim and broke into a trot. (Lord of the Flies, p. 55)

Tell students to note that sometimes authors "play" with time. Before comparing student responses with the author's paragraph, discuss clues which suggest certain placements of sentences. Ask them to note if Golding "plays" with or manipulates time as they read the novel.

2. A list of possible vocabulary words is provided for the teacher. Page numbers are also included. Selection of the vocabulary words should depend on the vocabulary skills of the students. Present each vocabulary word in context. (The teacher may want to provide several more sentences containing the word.) Have students suggest various meanings of each word. Have students check with the dictionary to verify their meanings. Have students use the words in their own sentences.

   Suggested vocabulary words and page numbers:

   Chapter 1

   lagoon - 5
   clambering - 5
   lodgements - 5
   megaphone - 5
   proffer - 7
   asthma - 7
   fledged - 7
   terrace - 8
   apprehension - 9
   uncompromisingly - 9
   typhoon - 10
   swathing - 11
   mirage - 11
   effulgence - 12
   decorous - 13
   fulcrum - 13
   embossed - 13
   parallel - 16
   intimidated - 17
   pallid - 18
   mortification - 20
   suffusion - 20
   ascent - 23
   foliage - 23
   hiatus - 27

   Chapter 2

   gesticulated - 30
   clamor - 30
   exasperation - 32
   conspiratorial - 32
   spontaneously - 33
   smirking - 33
   ebullience - 34
   grotesque - 35
   quota - 35
   absurd - 35
   officious - 36
   contemptuously - 37
   indignantly - 37
   assented - 38
   tumult - 39
   festooned - 39
   capering - 39

   Chapter 3

   castanet - 44
   vicissitudes - 44
   compulsion - 46
   antagonism - 46
   declivities - 48
   tacit - 49

Chapter 4

perpendicular - 53
opalescence - 53
illusions - 53
belligerence - 55
impalpable - 56
incursion - 56
myriad - 56
preposterous - 57
swarthiness - 57
disinclination - 59
incredulously - 60
procession - 62
errant - 62
sniveled - 63
ecstatic - 63
timidity - 64
vicious - 65
exhilaration - 65
obscurely - 66
opaque - 66
carcass - 67
ha'porth - 68

Chapter 5

convulsion - 70
perpetually - 70
speculation - 72
ludicrous - 72
fundamental - 72
lavatory - 74
ceremonially - 76
expansively - 77
derisive - 79
effigy - 80
sough - 81
immense - 82
tempestuously - 84
mimicry - 84
discursive - 84
inarticulate - 87
incantation - 87

Chapter 6

treading - 89
radiated - 90
contours - 90
flailing - 91
interminable - 92
tremulously - 92
substantial - 92
embroiled - 94
oppressive - 94
incredulity - 96
diffidently - 96
stupendous - 97
leviathan - 98
guano - 98
bastion - 98
mutinously - 100

Chapter 7

toilet - 101
furtively - 101
sufficient - 101
momentous - 102
clarity - 104
floundering - 105
apprehension - 105
tusks - 105
ritually - 106
vulnerable - 106
traverses - 107
haunt - 108
antagonism - 109
taunt - 111
daunting - 111
infuriating - 112
impervious - 112
slithering - 112
enterprise - 113

Chapter 8

miserably - 115
serenading - 116
assurance - 119
intellectual - 120
contribution - 120
sudden - 120
pyramid - 121
disc - 122
laden - 122
gulped - 123
pursued - 123
vibrate - 123
fervor - 123
obediently - 124
demented - 124
flank - 124
bough - 124
covert - 125
sow - 125
reeking - 125
cynicism - 127
obscene - 127
illusive - 128
iridescent - 128
taboo - 129
demoniac - 129
anonymous - 130
brilliant - 131

Chapter 9

revolving - 134
drearily - 134
buffet - 135
corpulent - 135
indignity - 135
stagger - 136
extract - 136
protruded - 136
garlanded - 136
derision - 138
complementary - 140
repetition - 140
organism - 140
abominable - 141
phosphorescence - 142
constellations - 142
inquisitive - 142
steadfast - 142

Chapter 10

fragile - 143
loathing - 145
crags - 146
tremendous - 147
assimilating - 147
irresponsible - 147
interrogative - 148
implication - 148
theological - 148
speculation - 148
overwhelming - 150
clenched - 151
rebuked - 153
writhing - 154
hysteria - 154
quavering - 154
purged - 154
compelled - 154

Chapter 11

luminous - 156
myopia - 156
scowled - 158
fiercely - 159
multitudinous - 159
propitiatingly - 160
vitality - 160
ludicrous - 163
derisive - 163
truculently - 163
anonymity - 164
talisman - 166

Chapter 12

retrieving - 169
impenetrable - 169
isolation - 171
antiphonal - 173
ululation - 174
goaded - 174
fronds - 177
visualized - 178
agonizing - 178
diaphragm - 179
elephantine - 179
crepitation - 180
cordon - 181
excruciatingly - 181
volleying - 183
desperate - 184
epaulettes - 185
ratings - 185
cruiser - 187

3. Read the first two pages of Lord of the Flies to the students. Have students list three or four adjectives to characterize Ralph and Piggy. In discussion ask students to return to the text to account for the adjectives they have listed. Discuss the difference between direct and indirect methods of characterization with the students as you refer to specific passages in the book.

4. In order to help the student distinguish between reality and fantasy in this novel (especially in the scene where Simon confronts the pig's head), the teacher may first want to lead the students in a discussion of what constitutes reality and fantasy. Ask students: When we watch movies or TV or read books, what signals do we receive when a character leaves the world of reality and enters a world of fantasy? Give students an opportunity to describe episodes they have read or witnessed on film in which a character is in a fantasy world. A suggested scene is the bicycle ride from Massachusetts to Vermont in I Am the Cheese or episodes from "The Secret Life of Walter Mitty" by James Thurber. Discuss how these fantasies are related to the real world. Possible questions:

   A. How do these fantasy scenes often reflect the real world in which a character finds himself?

   B. Why do people fantasize?

   C. What do fantasies sometimes reveal about a character, a situation, or a theme?

   The teacher may also want to read aloud the poem "The Centaur" by May Swenson and discuss with the class how the experience in the poem is both real and imaginary. Ask students to cite a major scene in the novel in which the line between fantasy and reality fades.

5. To assist students in identifying symbols, talk with the class about the meaning and use of symbols. What are some symbols of childhood? What are some symbols of adulthood? What are other common symbols? Tell students that Golding uses many symbols in the novel. Refer students to Chapter 4, "Painted Faces and Long Hair," page 57, beginning "Jack was

standing..." to the last sentence, "The mask compelled them . . .," page 58. What does the painted mask symbolize? Discuss this question at length with the class. Have them make lists of other possible symbols as they read the novel.

6. In order to help students understand foreshadowing, before assigning the reading of the novel, have students make a list of the twelve chapter headings. After each heading, have students write one or two sentences expressing what they think may be the content of that chapter. Collect these papers for later comparisons.

7. To further students' understanding of foreshadowing, read to the class a description of Jack and the choir boys (page 16, last paragraph beginning "Within the diamond haze of the beach..."). Bring students' attention to the words creature and controlled in that paragraph. Get responses to the use of these words. Ask students if there are other words in this description which give clues to the nature of Jack and the choir boys.

8. To help students with the imagery of the novel, you may wish to:

   A. Discuss with the class the meaning of figurative language, its purposes, and the effectiveness of its use.

   B. Read to the class the first two paragraphs of Chapter 4, "Painted Faces and Long Hair." Identify with the students the figures of speech used in this description.

   C. Discuss the effectiveness of these examples. Do the figures of speech help to clarify meaning? Do they add beauty?

   D. Scan the text with the students for other figures of speech.

9. Have students do a semantic mapping of the words structure and component and the term structural component. Follow this with a formal definition of the term.

10. Using teacher-selected paragraphs, have students underline words or passages which create an effect of fear.

11. Have students write about a fear, real or imagined, using selected paragraphs from the text as models.

12. Have students keep a "Journal of Fear" throughout the teaching period for the novel; begin by having students free-write about personal fears; as students encounter instances of fear in the novel, use directed free-writing to explore character-response to fear, effect of fear on the story's action, or reader-response to fear situation.

13. Have students write a brief process paper in which they describe how they would survive alone or with a group on an uninhabited island.

14. Allow students to write a brief narrative about a fantasy experience--talking animals or objects, for example.

15. Using a teacher-selected assortment of paragraphs covering targeted writing styles, have students re-write paragraphs in different styles (e.g., a descriptive passage could become a narrative by adding characters and/or action).

16. Do a semantic mapping of the word archetype followed by a formal definition which would include appropriate terminology (e.g., wise old man or scapegoat).

17. List targeted archetypes on the blackboard and have students generate characteristics of each; compare students' lists with archetype characteristics listed in The Golden Bough; discuss the similarities and/or differences between the list-pairs.

18. Select appropriate quotations from the text, identify character referent, and have students match the character description to one of the targeted archetypes (e.g., "... there was a stillness about Ralph as he sat that marked him out; there was his size, and attractive appearance...," p. 19 - Ralph as hero archetype). Forewarn students that each archetype may be represented by more than one character.

19. Read to students the Edith Hamilton version of the Dionysius-Pentheus myth and have them identify instances of archetype. Again, a single character may represent more than one archetype, depending on his/her context-role.

20. Assign students to small discussion groups and have them identify instances of archetype in modern culture (e.g., the President as "wise old man"); have each group defend their choices to the class.

21. Have students research literary examples or archetypal figures such as Christ, Buddha, Thor, Odysseus, Loki, Satan, and Oedipus, for brief oral reports.

22. Allow students to compose original artwork illustrating identified archetypes. A deck of Tarot cards--of which the Major Arcana illustrates some of the main archetypal figures--could be used as reference material.

23. Allow students to write short narratives using one or more of the archetypal figures as the central character(s). "Story-starters" could be provided for this activity.

24. To help students understand allegory, have them read a shorter selection which uses allegory. For seniors, Bunyan's Pilgrim's Progress (the Vanity Fair episode) is a good selection. Discuss these shorter selections in terms of allegory. Some questions could be: What is an

allegory? What do the characters Faithful and Christian represent? What does the town Vanity Fair represent? What moral lesson is taught through Christian's experiences at Vanity Fair?

25. To help students see Lord of the Flies as a religious allegory, discuss, as a class, Christ's life. What did he work for on earth? What happened to him? Who were these people? Direct students to look for similarities between Christ and Simon in the novel. Have students discuss the Garden of Eden and the idea of original sin. Direct students to look for parallels in the novel.

26. To help students understand Lord of the Flies as a political allegory, show the animated videocassette of George Orwell's Animal Farm. Discuss it as a political allegory. The teacher may ask: What two forms of government are contrasted here? What political concepts do the characters Mr. Jones, Napoleon, Snowball, Boxer, and others represent?

27. To help students recognize irony, select a poem or short story, perhaps one they have already read, which uses either verbal irony or irony of situation. One such selection for seniors might be Thomas Hardy's "The Three Strangers." Ask students to identify the ironical situations and how they relate to the theme of the selection.

28. To enable students to put the word conflict in its proper perspective, have them, as a group, as several groups, or as individuals, list five conflicts which they have faced during the week. Guide students to look for "minor" conflicts such as lining up in the cafeteria and having someone break in front of them, an accidental bump in a crowded hallway, or a mixed-up order at McDonald's, and "major" conflicts, such as a fight with a girlfriend or boyfriend, a fight with parents, or a failing paper in English. Discuss these conflicts in class and ask for students' responses as to how they resolved them. Discuss how desire for power or anger played a part in each conflict. Also, guide students to look at the conflicts within themselves when they are faced with a decision.

GUIDE FOR READING

The attached guide for reading was designed to better enable students to effectively read Lord of the Flies as a novel with many avenues to be explored.

POSTREADING ACTIVITIES

1. Discuss the setting of the novel with students. Have them describe the island. Possible questions: (1) Is this setting realistic? Why or why not? (2) Why do you suppose Golding placed his characters on an uninhabited tropical island? (3) What is happening to the "civilized world" from which the boys come? (4) What relationships do you see between that "civilized world" and our world? (5) What do you think Golding is trying to say to us?

2. Discuss with the class the events immediately preceding Simon's confrontation with the pig's head. Also, characterize Simon if this has not previously been done. Lead the class in a discussion of this scene. Some students will have trouble identifying at what point, for Simon, reality ends and fantasy begins. Possible questions are: (1) Is Simon really talking to the pig's head? (2) Is the pig's head actually talking back to Simon? (3) What do you think is really happening? (4) what characteristics about Simon could lead us to believe that he is having a vision? (5) What does the pig's head represent? (6) Why do you suppose Golding had Simon confront the pig's head in this manner? (7) Reread the last sentence of Chapter 8. What happens to Simon? (8) Is Golding's use of quotation marks deceiving? (9) What does Simon decide to do as a result of his "encounter" with the pig's head? (10) What "truth" is revealed to Simon?

3. In discussion have the students complete the characterizations of Ralph and Piggy which were begun in the prereading activity. Analyze other key characters in the book and trace how and why each of them changes. Have students support their observations from the text. Key characters: Ralph (practical; represents desire for common sense, responsibility, desire for normal, civilized life, embodiment of fears suffered by man, savagery of man); Piggy (knowledgeable, rational, logical, parental, scapegoat, wise, fat, inactive); Simon (epileptic, kind, bashful, visionary, Christ-like); Roger (sadistic, cruel); Jack (red-haired, authoritative, natural leader, Satanic, animalistic).

4. Have students cut out pictures from magazines to illustrate the meanings of selected vocabulary words. Have students write a sentence using the word to describe the picture.

5. Have students write a paragraph describing their favorite place. Instruct students to use a variety of figures. Also, have students bring in an illustration of their favorite place. These illustrations may be drawn by the student or taken from magazines or newspapers. The illustration should be attached to the paragraph. An additional activity might require students to match paragraphs and illustrations.

6. Students will be given the names of the major characters in Lord of the Flies (e.g., Ralph, Piggy, Simon, and Jack). After having discussed the novel, ask students to explain briefly what type of person these characters represent. After the discussion bring out the fact that these characters may be seen as symbols of personality types. After character symbols have been discussed, students may also be given a list of items, for example, Piggy's glasses, the dead parachutist, the conch, the island, and the fire. Have students speculate on the meanings of these symbols.

7. Have students locate clues early in the novel which suggest a return to savagery. Also have them identify other examples of foreshadowing as they read the novel.

8. Return papers on chapter headings (prereading activity 6). Discuss with students the predictions made in the prereading activity. Are there similarities? Compare and contrast the predictions made in the prereading activity. Did they make accurate predictions? What words served as hints?

9. Lead the class in a discussion of the role of archetype in this novel (deep layer of meaning, added dimension to characterization, motivation for character action-interaction, allows extrapolation of specific experience to a universal mode).

10. Discuss Golding's use of multiple-character archetypes and how this use impacts on the theme of the novel (Ralph--Jack as "hero"; Simon--adults as "wise old men").

11. Allow the class to view a film version of the novel and conduct a post-viewing discussion comparing and contrasting it with the novel.

12. Allow students as individuals or small groups to choreograph and perform a ritual-hunting dance with an accompanying chant.

13. Have students select appropriate thematic or illustrative music for scenes from the novel.

14. Write and perform a dialogue or pantomime scene based on an action in the novel.

15. Allow students to play "charades" using characters or important scenes from the novel.

16. Conduct a mock trial of the boy(s) who are thought, by the class, to be guilty of murder; use only textual evidence for prosecution and defense.

17. Using small groups, have students write a brief narrative describing the boys' journey home.

18. Have groups re-write sections of the novel as scripts and then stage the results.

19. Give the students the following list of events from the novel. Have students number the events in the order in which they occur in the book.

    _____ A. Jack kills his first pig.

    _____ B. Piggy's glasses are stolen.

    _____ C. Jack and Ralph argue about what is more important--hunting or keeping the fire going.

    _____ D. The hunters begin to paint their faces.

    _____ E. Piggy and Ralph discover the conch shell.

_____ F. The dead parachutist becomes entangled in the vines.

_____ G. Simon confronts the pig's head.

_____ H. Ralph is elected as leader of the boys.

_____ I. Ralph confronts the adult on the beach.

_____ J. Roger pitches stones at the littlun Henry as Henry plays in the water.

_____ K. Sam and Eric join Jack's tribe.

_____ L. Jack leaves and the group of boys splits into two groups.

_____ M. Piggy is killed.

Discuss the linear plot structure of the story with students. Discuss which events compose the rising action, climax, falling action, and resolution of the story (denouement). Explore with the students their reactions to the story and how the structure of the novel contributed to their reactions. (Key: 6. A; 10. B; 3. C; 5. D; 1. E; 7. F; 9. G; 2. H; 13. I; 4. J; 12. K; 8. L; 11. M.)

20. Teacher and students might discuss the obvious major conflict between Jack and Ralph. Ask students to bring to class a list of five other conflicts they have found in the novel and explain the source of each.

21. Have students, in groups of four or five, identify three major themes in the novel and write a paragraph on how irony plays an important part in each theme.

22. Have students write an essay in which they parallel the life of Christ with that of Simon in the novel. Students may also relate other characters and incidents to a Biblical parallel as a religious allegory.

23. Have students write an essay in which they discuss the similarities and differences found in the novels Animal Farm and Lord of the Flies. What kind of society do the two books deal with? How are Napoleon and Snowball like Jack and Ralph? How are the roles of Roger and Squealer similar? Guide students in looking closely at the ironical ending of each novel. Students may see numerous other points of comparison.

EVALUATION

Students' understanding of the novel and their success in fulfilling instructional objectives will be determined in part by how they answer discussion questions found in the postreading activities. The following are additional suggested evaluation activities to test students' understanding of the novel.

1. Essay question: Explain how one or more of the following are used symbolically in the book: the conch, the fire, the pig's head, and the dead parachutist. In your explanation, include at least one passage or quotation from the book which supports your answer.

2. Essay: Select a character with whom you can identify, and write a paragraph in which you defend your choice.

3. Essay: Golding believes that the defects of society are not caused by the environment but by defects which are inherent in the individual. Discuss how he develops his idea in this novel.

4. Using a variety of approaches, have students work through a long essay.

   a. Direct a free-response writing toward the theme of "fear" in the novel.

   b. Discuss the theme of "fear" using student papers as referents; establish a common approach to discussing the topic.

   c. Re-write the original free-response.

5. Divide the students into small groups and have them write a paragraph describing some scene from the text. A spokesman from each group could read the description to the class.

RELATED WORKS

The following works are suggested for those students who enjoyed Lord of the Flies and who may want to read other novels with similar themes or situations:

1. Animal Farm (George Orwell). A social/political allegory in which a group of animals, led by pigs, creates a "new" society.

2. A Separate Peace (John Knowles). In the enclosed society of a private boys' school, a group of students learn a tragic lesson about the inhumanity in everyone.

3. The Inheritors (William Golding). Two tribes of primitive peoples discover that, while social values may be similar, the communication of those values can create serious problems.

4. The Chocolate War (Robert Cormier). "Do I dare disturb the universe?" The answer to this question involves young Jerry Renault in a frightening test of his own values.

A STUDENT READING GUIDE - LORD OF THE FLIES

1. Describe or name some of the fears of the "littl'uns" (pp. 41-42).

2. What does fear cause the older boys to do to Simon (p. 14)?

3. There are many symbols in this novel. Listed below are 3 of the most important ones. Briefly tell what each of these symbols represents.

   a. the conch shell -

   b. the fire -

   c. the pig's head -

4. Why does Jack form his own group?

5. What are the characteristics of a good leader? The chart on the next page lists some of the characteristics generated in earlier discussions. Rank these characteristics in order from the most important characteristic of a good leader (1) to the least important characteristic (10). Then, place an "X" under the character's name if you feel he possesses the quality listed on the left. Be able to defend your marks.

	Jack	Ralph	Piggy	Simon
Charisma				
Decisiveness				
Intelligence				
Honesty				
Physical strength				
Persuasiveness				
Responsibility				
Military prowess				
Ambition				
Common sense				

6. Which of the boys named in the chart do you think would be the best leader? Defend your choice.

"THE AMBITIOUS GUEST"

Nathaniel Hawthorne

W. Jean Nix
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OVERVIEW

Nathaniel Hawthorne's tragic short story "The Ambitious Guest," taken from his Twice-Told Tales, presents its theme through an ironic twist of fate, pitted against man's desire for some unobtained aspiration in life, and lends itself to Neo-Aristotelian criticism and psychological criticism.

Plot Summary. "The Ambitious Guest" is a short story developed around a few spotlighted scenes on a September night in the cold, bleak, and isolated White Hills of the New England region. The story opens with a family scene epitomizing a "sober gladness" as they sit around a cottage room warmed by a blazing fire. They are content even though they reside in the dangerous path of the Notch, a towering mountain which rumbles often and sends stones which startle them.

The family's home, because of its central location between Maine and the Green Mountains and the shores of the Saint Lawrence, is a rest stop for travelers. That very evening a young man, a stranger, arrives. Upon entering, he is despondent, but his mood is quickly dispelled by his warm reception from the fireside gathering--the parents, an eldest daughter, some young children, and the aged grandmother. That the stranger was traveling to Vermont becomes evident. As they chat around the fireside, a small rumble is heard. The father explains to the stranger about the mountain and their refuge in case of a landslide.

The stranger shares a meal with the family and because of his easy demeanor, he is at ease with the family, so comfortable, in fact, that he reveals his highest ambition, a desire for fame. Several members of the family are prompted to tell their secret desires too. The father wishes for a farm, safe from the threatening mountain. A young child wants them all to go to the Flume for a drink of water. The eldest daughter speaks of being lonesome but expresses no secret desire. The grandmother, prompted by a superstitious belief, expresses her desire for one of her children to make sure that her graveclothes are arranged properly after her death.

The family and the stranger are so engrossed in their wishful thinking that they belatedly become aware of a roar. As the house trembles and the ground shakes, they shriek, "The Slide!" They rush from the cottage, which ironically would have been their haven, into the path of destruction by the landslide. The following morning the cottage is standing untouched as though the family would soon return. Speculations about the family's disappearance are made by others in the area; some include conjectures that a stranger perished with them. Springing forth from these circumstances, a legend begins.

Potentials of the Work. "The Ambitious Guest" is filled with many literary elements and is conducive to many instructional options:

1. The story could be used in the classroom from junior high to post-secondary level with different literary emphases in a variety of units: short story, folklore, early American literature, Hawthorne, and allegory.

2. It could also be cited for its use of imagery in setting.

3. It is a good model for distinguishing elements of contrast.

4. This story serves to illustrate the fictional account of an actual event which had become a legend.

Potential Problem Areas.

1. Irony is one of the key elements in "The Ambitious Guest." Yet Hawthorne's use of irony and satire is so subtle and pervasive that it can almost be overlooked. Therefore, prepare the students and guide them to this perception. Discuss verbal and situational irony. Ask them for personal ironic predicaments or share ideas from previous readings.

2. Unfamiliarity of some literary terms which are vital to the story's understanding could present problems. If students have no prior concepts of irony, foreshadowing, symbolism, and allegory, introduce and discuss them.

Suggestions for introducing these elements can be found in the Prereading section.

Nature of Class. "The Ambitious Guest" is adaptable for ages fourteen and up but is most suitable for an advanced ability group. However, the story can be adapted for an average class with less emphasis on the more subtle ironies, themes, and symbolism. This narrative is also appropriate for teaching a heterogeneous group.

Time Requirement for Instruction. Time requirement is really dependent upon which objectives which would be utilized and emphasized. It is suggested that no more than two to three class periods be allocated for the treatment of this story with an advanced ability group. More time may be necessary for an average class.

SUGGESTED INSTRUCTIONAL OBJECTIVES

After reading and discussing "The Ambitious Guest," students will...

1. recognize events which foreshadow the outcome
2. see how character development and setting, when interwoven into the action of the plot, affect the total effect of the story
3. see how a plot can be developed through a few spotlighted scenes
4. increase their understanding of human behavior through characterization
5. see, through contrasting the desires of characters, how the characters' innermost feelings unfold
6. demonstrate an understanding of Leland Schubert's concept of line (see p. 7)
7. recognize symbols (symbolism) and discuss their underlying meanings or implications
8. understand the allegory and its moralistic meaning
9. recognize that real events can be the basis for historical fiction
10. understand folklore themes and motifs
11. recognize contrast of details in the short story and see how contrast heightens effect
12. use imagery to help interpret the story and to convey attitudes and feelings
13. recognize tone and mood and be able to recognize changes in them

PREREADING ACTIVITIES

1. In order to help students understand the structure of the short story, ask them to write a very brief short story based on the following idea: a lost boy is found brutally murdered in the woods near his home. Students might wish to use other ideas, e.g., a mudslide in California. Discuss the structure of the short story which includes the introduction, the rising action (complication), the climax, the falling action (denouement), and the resolution. Do the students' stories have all of these elements?

2. In order to help students understand the symbolic meaning in objects, draw a picture of the cross and ask what it means to them. Most will say that it represents the crucifixion of Christ. Tell them that it has become a symbol of Christianity. Other examples such as a school's mascot (the Vikings), a barber's pole, a wedding band, etc., are symbolic examples which should lead to an understanding of the term.

3. In order to show the students that the setting in which the characters are placed can have an effect on the character's psychological make-up, discuss with the students the emotional effect of their living in an environment which houses hazardous waste or a nuclear plant or a chemical factory. The teacher would take the role of an analyst, and the student could take the role of the patient.

4. Point out to students that literature is full of elements taken over from folklore, and some knowledge of the formulas and conventions of folklore is an aid to the understanding of great literature. Reinforce this point with examples of folklore with which the students can readily identify: myths, legends, superstitions, nursery rhymes, cowboy songs, etc. A film of Sir Gawain and the Green Knight or some other story would be appropriate also.

5. Help students locate the New England region on a map, and if possible, locate the White Hills, the Green Mountains, the shores of the Saint Lawrence, and Maine.

6. To establish ambition, ask students to discuss their five-year goals. Ask if being ambitious is good or bad. Why?

7. Ask students what the change in music during a television show signifies. Whatever they say should lead into a discussion of foreshadowing. Make sure that they understand the term and then point out other clues which foreshadow an event (transitional words, premonitions, etc.).

8. Use the following selection and questions to introduce irony of situation:

Cyril Scott of 474 Rose Street was killed last evening when his car was struck at the intersection of Rose and Grant by a vehicle driven by Charles Keney, 23, of 543 Lane Avenue. Keney, cited for failure to stop at the intersection and for driving while intoxicated, was booked at city jail and released on bail.

The son of missionary parents, Scott spent his youth in Africa, where he hunted wild game. After schooling in England, he tested experimental automobiles on the continent for several years. A veteran of over a hundred bombing missions in World War II, Scott recently worked as a test pilot for Aircanes Aviation.

Killed a block from his home, Scott, 44, leaves a wife and three sons.

a. What is unexpected about the manner of Cyril Scott's death?

b. Considering the kind of life he had led, what would have been a more appropriate way for him to die?

Irony of situation is the term given to an occurrence contrary to what one would expect. Cyril's death is ironic because it is so ordinary; a sensational death in connection with any of his dangerous occupations would have been a more appropriate way for him to die.[1]

9. The following sentences may be used to introduce the vocabulary terms for this story. Students should be helped to derive meanings for the underlined words through examining context.

a. The precipice, which was extremely steep, caused them constant fear.

b. Inclement weather kept us inside all weekend.

c. Lamentations of the people rose above the rubble of the earthquake.

d. The philosopher valued solitude, for it provided him the aloneness he needed.

e. Many people who want to converse with more than their family members find it difficult to begin a conversation.

f. The melancholy people decided to get in a better frame of mind.

g. Because of his wife's death, Thomas was filled with despondency.

h. Maggie longed for felicity but found only sorrow.

i. I am going to invest wisely so that my posterity will have no financial worries.

j. It is ludicrous to think that wars can bring peace.

k. Harold, a pertinacious individual, clings to the belief that the earth is flat.

l. As Charles walked to the front of the auditorium, his mien was that of a conquering soldier.

m. The mountain climbers, pausing beside the cataract, admired the rainbow colors in the water.

n. After the rock slide annihilated the village, the surviving citizens decided to rebuild the church first.

10. Establish these purpose-setting questions before students read the story silently:

a. After reading the title of this story, about what do you think this story is going to be about?

b. How do you expect the story to end?

c. Hawthorne does a great job in the exposition of describing the setting. As students read the selection, ask them what pictures come to mind. Tell students that these pictures are images. Ask for a definition.

d. Ask student what the images in this story relate to.

e. Ask students about superstitions. Discussion.

f. Are there any superstitious beliefs mentioned in the story? If so, what are they?

g. What factors affect our behavior and make us desire more?

READING AND REASONING GUIDE

The Reading and Reasoning Guide which follows this teaching guide was designed to assist students in a discussion on ambition and an analysis of some elements and actions in the story.

POSTREADING ACTIVITIES

The following questions might be used to structure discussion of the novel, and the activities can augment comprehension.

1. What makes you think that the family is happy and satisfied with their lives before the ambitious guest arrives?
2. Name some things that foreshadow the final disaster.
3. What is the theme(s) of the story?
4. Point out some examples of sharp contrasts in the story.
5. What would have happened if they had gone to the basin to get some water?
6. How did the ambitious guest change the family?
7. The ambitious guest said, "I meant to have been at Ethan Crawford's tonight, but a pedestrian lingers along such a road as this." What does his not reaching his destination symbolize?
8. Where in the story is nature described as "good" in spite of the fact that the final disaster is the result of natural forces?
9. Is ambition good or bad or neither or both?
10. Nobody knew that the ambitious guest had stopped at the house. Discuss this in terms of the desire of the ambitious guest.
11. Hawthorne changed the historical account of the story in order to make a better story. Was this a good idea or a bad one? Why?
12. List the negative and positive aspects of the story.
13. Do you think that living in the contant danger of the mountain had any psychological effects in the family?
14. How is allegory used in "The Ambitious Guest"?
15. Is there a moral? If so, what is it?
16. Hawthorne's setting in "The Ambitious Guest" is similar to the setting in "The Great Stone Face." Compare the two.
17. Compare the characters in "The Ambitious Guest" to Mr. Hooper in "The Minister's Black Veil," Goodman Brown in "Young Goodman Brown," and Giovanni in "Rappaccini's Daughter."

"THE AMBITIOUS GUEST"

18. What behavior changes are experienced by the fireside group after the stranger's arrival?

19. The setting is a vital aspect of this tragic motif and enhances the final catharsis. Ask students to list contrasting phrases describing nature as opposed to the happy and contented depiction of the family before the entrance of the guest.

EXAMPLE

	FAMILY IMAGES	NATURAL IMAGES
a.	"They had found the 'herb, heart's-ease..."	"They dwelt in a cold spot, and a dangerous one..."

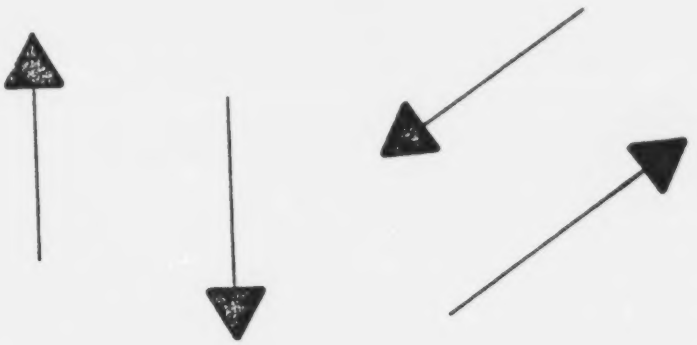
20. According to Leland Schubert, Hawthorne's whole pattern of "The Ambitious Guest" is one of upward and downward-moving lines relieved by transverse lines and pauses which suggest movements of an artist.[2] Ask students to find samples of these suggestive movements and using the lines designated, construct an abstract drawing.

Use this line for upward movement:

Use this line for downward movement:

Use this line for diagonal movement:

EXAMPLE



21. At which point do the tone and the mood in the story change? Why?

22. Read the historical account of the Willey family disaster to the class. A copy is included in the Appendix. Ask the students to write a paragraph and contrast this version to Hawthorne's retold story.

EVALUATION

Students' success in fulfilling the instructional objectives might be determined by some of these evaluative activities:

1. A test on this story might include one or more of these essay questions:

   a. Use one of the following themes as a subject of a paragraph. Then illustrate the truth of the statement by citing supporting details and implications from the story.

      - Comfort and security as well as hopes and dreams are transient and may abruptly fade away.

      - Those who want little and those who want much may all be disappointed.

      - Providence, however dark and ominous it may appear at times, is at heart benign, so long as we have faith, and love and serve one another.[3]

      - Sometimes one rushes from a haven to annihilation where dreams cannot be fulfilled.

   b. What does the characters being unnamed add to the story?

   c. What are some of the ironic situations in this story?

   d. At which point is the climax reached?

   e. How had the family members "left separate tokens, by which those who had known the family were made to shed a tear for them"?

2. Find passages in the work that shows the author's skill at

   a. building atmosphere
   b. characterization
   c. symbolism

3. Write a short essay on "My Ambition."

4. Write a short story about some event or incident that has been told and retold in your family or community.

5. Summarize the story and in your final paragraph draw conclusions about its meaning.

6. Rewrite the ending of the story from the details already in the story and write the ending so that the family will be saved.

RELATED WORKS

Small groups of students or individuals who enjoyed "The Ambitious Guest" might also consider these works:

1. "The Minister's Black Veil" (Nathaniel Hawthorne). In this strange tale, a minister, on the eve of his marriage, assumes a veil and never thereafter discards it. His fiance abandons him, his church members look at him with terror, and his life is one of utter hopelessness and gloom. As he dies, he sees on every face around him a "black veil."

2. "Rappaccini's Daughter" (Nathaniel Hawthorne). A scientist whose absorption in his experiments is deeper than his love for his child feeds his daughter poison to study its effects. A young student falls in love with her and seeks to cure her with an antidote, but it kills her.

3. "Young Goodman Brown" (Nathaniel Hawthorne). A young Puritan leaves his pretty wife and goes walking gloomily into the forest. He sees or dreams a Witches' Sabbath in which his wife Faith seems to be concerned; in his dream--or in reality--he sees pink ribbon fluttering down from a treetop, a ribbon like those his wife wore in her hair. He comes home in the morning and his wife hurries out to meet him, but he repulses her; for the rest of his life he lives in gloom and desperation, thinking there is no good on earth.

4. "The Birthmark" (Nathaniel Hawthorne). One of Hawthorne's best tales relates how a scientist is married to a beautiful woman with a birthmark on her cheek which he seeks to remove. He succeeds, but she dies.

5. "The Great Stone Face" (Nathaniel Hawthorne). The story centers around a natural rock formation on Profile Mountain in New Hampshire, sometimes called "The Old Man of the Mountain," a subject of legends since Indian days. Ernest, a simpleminded but noble inhabitant of the region, awaits the day when someone will come to visit the mountains who will really look like the Great Profile. The poet who tells the story realizes at last that it is Ernest himself who resembles the magnificent image.

6. "Bartleby the Scrivener" (Herman Melville). Bartleby works as a copier in a law office. He works well for a while, but then begins to say, "I'd prefer not to," when asked to do something by his employer. He is asked to leave but refuses; therefore, he is placed in jail. While in jail, he will not eat and later dies.

7. Of Mice and Men (John Steinbeck). George Milton and Lennie Small have run away from Weed because Lennie had grabbed a girl's red dress. Lennie is retarded. He and George have a dream that they would one day own a farm where there would be plenty of rabbits for Lennie to pet. However, Lennie kills a woman, and a mob searches for him. George, rather than let the mob kill Lennie, kills him himself.

ENDNOTES

[1]Robert C. Pooley and others, Projections in Literature (Glenview, Illinois, 1967), p. 528.

[2]Leland Schubert, Hawthorne, the Artist. Fine Art Devices in Fiction (New York, 1963), pp. 46-49.

[3]Sidney P. Moss, "The Mountain God of Hawthorne's 'The Ambitious Guest,'" Emerson Society Quarterly (Second Quarter 1967), p. 74.

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READING AND REASONING GUIDE--"The Ambitious Guest" by Nathaniel Hawthorne

Directions: List five things that you expect to happen if you become a successful doctor:

1. _____

2. _____

3. _____

4. _____

5. _____

Directions: After you have answered the following questions, we will discuss and compare answers, first as a group and then as a whole class.

6. What would you like to accomplish by the age of twenty?

7. What are some reasons that would make it wrong for one to be ambitious?

Directions: Answer these questions after you have read the selection.

8. What is the implication of having the boy wish for a drink of water from the basin of the Flume?

9. Was it fair for the seventeen-year-old daughter to be killed even though she was happy as she was and did not voice a desire?

10. Cite passages and pages that foreshadow the outcome of the story.

11. Explain the symbolic significance of the following:

    a. Sitting around the hearth

    b. The mountain

    c. The ambitious guest

    d. The cold, bleak setting

12. Identify at least two basic ideas or themes from this tale.

APPENDIX

THE STORY OF MOUNT WILLEY*

In the beginning of the 19th century, the first road was laid out from Bartlett, through Crawford Notch. To accommodate the teams that passed through, a house was built on the site of these ruins in autumn of 1824. Samuel Willey, Jr., and family, including Mrs. Willey, three daughters and two sons, and two hired men, came here to live.

Mr. Willey spent the first year enlarging and improving his home, despite the threatening heights to which Mount Willey towered behind the little building.

In June of 1826, following a rainstorm, Mr. and Mrs. Willey were terrified to see through the lifting mists on Mount Willey, a great mass of the mountain soil detach itself and rush down to the floor of the valley, carrying everything in its path, and leaving destruction in its wake. This warning passed unheeded, although Mr. Willey did build a cavelike shelter a little distance below the house, to which the family could flee if another slide threatened.

On the night of August 28th, 1826, after a long, hot drought which dried the mountain soil to an unusual depth, came the worst, most violent and destructive storm ever known in the White Mountains. The Saco River rose 24 feet; livestock was carried off; farms set afloat; and great gorges washed into the mountain sides.

Two days later, anxious friends and relatives penetrated the debris-strewn valley to learn the fate of the Willey family. The house was still standing, although the fields around it were covered with huge boulders, trees, and masses of soil washed down from Mount Willey's bared slopes. The major slide had evidently been divided by a ledge of rock which can still be seen a short distance behind this site, and the two streams had rushed by the little house leaving it untouched.

The beds appeared to have been left hurriedly, a Bible lay on the table, the dog howled mournfully amidst the desolation, but no one of the family appeared to greet them.

The next day the bodies of one hired man, Mrs. Willey, and her husband were found nearby, crushed in the wreckage of the slide. Soon the oldest and youngest girls and the other hired man were found. The three other children were never found. The bodies were buried near the house and later moved to Conway.

The true story of the tragedy can, of course, never be known. Poets and writers have conjectured many possibilities. Perhaps the family, awakened by a threatening rumble, fled from the house to their cave, and by an ironical fate were caught in one stream of the slide which left their

house unharmed. It seems more likely that the Willeys started to climb the slope of the mountain to escape the rising floods, and were caught in the avalanche.

Whatever the circumstances of the tragedy, it has endowed this part of the White Mountains with a pathos and dignity doubly enhanced by the awful majesty of the cascade-ribbed crags which rise as guardians over the crumbling foundations of the former Willey Home.

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*Reprinted from an information paper published by the State of New Hampshire.

THE SCARLET LETTER

Nathaniel Hawthorne

Phyllis Cherubini
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OVERVIEW

Plot Summary. Set in Puritan New England, Nathaniel Hawthorne's The Scarlet Letter traces the effect of an unguarded moment of adulterous passion on the lives of four individuals.

Hester Prynne is a sensuously beautiful young woman whose elderly scholar husband, Roger Chillingworth, has sent her ahead to settle in Boston (Massachusetts Bay Colony) while he completes his business affairs in Amsterdam. During two years of facing the harsh Puritan way of life alone, Hester is emotionally drawn to her spiritual adviser, Arthur Dimmesdale. She has received no communication from her husband or about him and has no idea that he has been captured by the Indians. Meanwhile, Dimmesdale responds to Hester's emotional needs, as well as to her physical beauty, so that eventually the pair falls into a short-lived adulterous affair, which ends when Hester's pregnancy becomes obvious to the Puritan community.

As the novel opens, Hester, with her three-month-old daughter, Pearl, emerges from the prison to spend her time in public disgrace on the scaffold in Boston's square. At this point, Chillingworth appears, observes his wife in disgrace, refuses to acknowledge his kinship to her, and assumes the identity of Roger Chillingworth, physician. That evening, he visits her in the prison, and when she refuses to reveal the identity of Pearl's father, exacts from her the promise of silence about their own relationship.

On Hester's silence hinges Chillingworth's plan to discover and to take revenge on the man who has cuckolded him. One aspect of the storyline follows Chillingworth's gradual spiritual corruption. After surmising that Dimmesdale had been Hester's lover, Chillingworth moves into the minister's home on the pretext of ministering to the younger man's physical needs. By the end of the story, Chillingworth, once a good, gentle man, has become evil incarnate.

A second part of the storyline traces the effects of Dimmesdale's publicly unacknowledged guilt on his physical well-being and his moral character. This guilt serves as a focal point for the moral hypocrisy that pervades all aspects of the Puritan way of life. Though Dimmesdale does finally confess his relationship to Hester and Pearl publicly, his motives are misconstrued by Puritan leaders and are misinterpreted by the citizenry.

A third thread of the plot develops Hester's lonely spiritual battle to atone for her sin and to transcend what she perceives as the flawed Puritan vision of the world. Her generosity and willingness to aid those in need gradually transpose the stigma of the "A" she wears to signify "Able" rather than adultery. Once she realizes Chillingworth's treachery, she warns Dimmesdale and, in one of the most poignant love scenes in American literature, offers to flee to Europe with him and to live as his wife.

Pearl, "purchased at great price," as Hester says, is the physical embodiment of Hester and Dimmesdale's sin. An outcast of Boston society until she becomes Chillingworth's heiress, Pearl constantly prods Hester to reflect on her sin. Not only is Pearl the embodiment of Hester's passion, she is both a suitable recipient for Hester's passion and a means by which Hester can learn to control it. Pearl also serves as a prick to Dimmesdale's conscience. Through Pearl's eyes, Dimmesdale sees his moral hypocrisy as the action of a coward and so is led to confession and freedom in death during the last scaffold scene in the novel. As the physical embodiment of his wife's betrayal of him, Pearl spurs Chillingworth's revenge. Early in the story, Pearl senses Chillingworth's evil intent, and throughout the story, her response to him is one of intuitive fear or wariness. Pearl, too, is the only one of the main characters who escapes the narrowness of the Puritan way of life. As an heiress, she is able to travel to Europe where she eventually meets and marries an aristocrat whose lifestyle gives her scope for her character. After her marriage, her mother returns to Boston to spend her last days, though not in ignominy.

Rationale. In 1879, Henry James wrote in his monograph on Hawthorne from the series, "English Men of Letters":

> The publication of The Scarlet Letter was, in the United States, a literary event of the first importance. The book was the finest piece of imaginative writing yet put forth in this country. There was a consciousness of this in the welcome that was given it--a satisfaction in the idea of America having produced a novel that belonged to literature and the forefront of it.[1]

Since James wrote of it, The Scarlet Letter has indeed earned the title of classic. Throughout the twentieth century, it has been required or recommended reading, especially for those secondary students studying American literature. On an English Journal poll (1979), The Scarlet Letter was among the literary favorites of English teachers while Nathaniel Hawthorne was among the authors they most preferred to teach.[2]

Perhaps a significant reason for the novel's popularity is its wide base of appeal. The setting, seventeenth century Boston, offers teachers a tool for broadening student understanding of Puritan culture, which has greatly influenced the shaping of American culture. In this capacity, The Scarlet Letter may be used as enrichment reading or for class study during a unit on Colonial American literature.

The romantic conflict that exists between Hester, Dimmesdale, and Chillingworth captures the interest of many students, primarily because by age sixteen through eighteen most of them have begun to think, at least tentatively, of marriage and the ramifications of choosing a mate. Hester's predicament arouses their sympathy while Chillingworth's behavior, though considered old-fashioned in our own ideally "liberated" society, spurs students to question how the male ego responds to what it perceives as betrayal.

Teachers and students interested in motivation for the creative process will find suitable material relating to the ideas and feelings that prompted Hawthorne to write this novel. Furthermore, the novel lends itself to library research on historical information relating to its story.

Study of Hawthorne's technique provides the teacher great scope for introducing or for reinforcing reading skill with literal comprehension, inferential comprehension, synthesis of ideas, and evaluation of character, plot development, and style. The story itself unfolds in a fairly straightforward manner, yet Hawthorne develops it through use of highly emotionally charged language which is filled with figures of speech, symbolism, and irony.

In addition, the novel is an excellent source for vocabulary study or reinforcement of vocabulary skills. Finally, the novel is difficult enough to require teacher-directed reading for fullest understanding and appreciation.

Challenges for Adolescent Readers. A number of students may have difficulty comprehending and being stimulated to read because of the slow-paced, suggestive rather than explicit style which Hawthorne uses. Vocabulary will also create a problem for numerous readers, sometimes because words and their contexts are unfamiliar, sometimes because students do not fully comprehend the concept behind the word.

An understanding of the historical background may limit some readers. Understanding Puritan morality and practices, the theocracy of Massachusetts Bay Colony, the European roots of the Puritans, including references to the models for Governor Bellingham's mansion (Chapter 7) and for the New England holiday (Chapter 22), reasons for marriage, academic preparation for physicians and for ministers of Puritanism would certainly help the reader to understand the framework in which the characters live and act. The identity of Anne Hutchinson (Chapter 1) and Governor Winthrop (Chapter 12) should be clarified as well as the location of Boston and its appearance in the seventeenth century. Finally, the concepts of the Black Man and of witchcraft practices need clarification.

Appropriate Critical Approaches. This novel lends itself to several critical approaches. Hawthorne's symbolic, ironic, and ambiguous use of language suggests the appropriateness of the New Criticism. By using Neo-Aristotelean principles, the teacher may draw attention to his carefully structured plot and to related historical and intentional information he

presents in the introductory essay, "The Custom-House." A psychoanalytical approach would provide insight into the human motivation and interaction of characters, while an archetypal approach would focus on Hester as representative of the Great Mother image and on Chillingworth as representative of the Shadow image. Finally, a feminist approach could aid modern readers in understanding and interpreting Hester's plight in a society inimical to her nature and in grasping the poignance of her heroism. In this teaching guide, the major emphasis will be on activities which grow out of New Criticism, Neo-Aristotelean, and psychoanalytical approaches.

Level for Instruction. The novel may be taught in grades nine through twelve. However, the more intellectually and emotionally mature students of the eleventh and twelfth grades may find less difficulty in perceiving and identifying with the complex human emotions that generate the action of the novel.

SUGGESTED INSTRUCTIONAL OBJECTIVES

During the study of this novel, students will:

1. demonstrate a basic understanding of the elements of fiction: plot, setting, character, conflict, theme, style (concrete and figurative language, irony, symbolism, point-of-view, tone, mood, and structure of plot and parts of that plot)

2. demonstrate an understanding of how choice of language creates mood and tone in a literary selection

3. use library skills to research various topics, organizational skills in preparing presentations, and speaking skills in conveying their information to the class

4. demonstrate the ability to use selected vocabulary words from the novel in a variety of ways: in contextual configurations, analogy, and antonym or synonym configurations, and in their own writing and speaking

5. show that they understand the effect of Hawthorne's structure of events by examining:

   a. public response to Dimmesdale as opposed to his own disintegrating morality and final act of attrition
   b. Chillingworth's gradual development into a demonic figure
   c. Hester's development to heroic stature
   d. Pearl's role as a facilitator of other characters' actions

6. draw conclusions about the theme and support these conclusions by examining various images (e.g., the letter "A," red, light/dark, woods, Pearl, maze, scaffold) and historical references

7. explain the significance of names used for the major characters

8. explain how mood and tone aid in establishing theme

9. explain how description of setting contributes to the development of theme

10. explain how language determines that the novel is considered romantic rather than realistic or naturalistic

11. apply Jean Piaget's principles of child development to the character of Pearl to determine to what extent her behavior is that of a normal child

12. evaluate D. H. Lawrence's theory of Hester as a villainess

13. explain how references to historical figures and supernatural events contribute to the overall effect of the novel

14. explain what psychological phenomenon Puritanism represents and relate this phenomenon to the inner conflicts that create character motivation in the novel

15. explain Chillingworth's psychological response to Hester and Dimmesdale's affair

16. explain how the creation of the novel represents for Hawthorne an act of compensation by examining factors in his own life and in his ancestry

17. explain how Hawthorne uses the initiation pattern to develop Hester's character in the novel

18. demonstrate how Hester typifies the Great Mother archetype

19. explain how Chillingworth typifies the Shadow archetype

20. evaluate Hester's success as a single parent figure

21. evaluate Hester's presentation as hero in a society inimical to her nature

PRE-READING ACTIVITIES

The numbers following activities indicate the objectives they are related to.

1. Initiate a discussion in which students explain elements of fiction and generate examples to illustrate each. Terms may first be given as a written assignment for individual or group work, but it should eventually be discussed by the entire class. (1)

2. To teach or to reinforce the concept of how the nuances of language that create mood and tone in literature contribute to the meaning of theme of a work so student can readily identify factors contributing to Hawthorne's mood and tone in The Scarlet Letter, give students a short selection such as T. S. Eliot's "Morning at Window," E. A. Robinson's "Aaron Stark," or Ezra Pound's "The River-Merchant's Wife: A Letter." Then pose the following questions to which students respond, first in writing and then in class discussion:

   a. What is your feeling as you finish reading this poem?
   b. Circle words and phrases that help to give you that feeling.
   c. What kind of attitude does the author seem to have toward his subject matter?
   d. What words and phrases seem to support such an attitude?
   e. What do these elements suggest about theme? (2, 8)

3. As a follow up to the previous activity or in place of it, have students develop a short narrative description or poem in which they attempt to establish a specific mood and tone that suggests an idea or theme. The activity should be done step-by-step:

   a. choose emotion to be conveyed
   b. choose adjectives to describe and convey the emotion
   c. choose verbs to describe and convey the emotion associated with the action
   d. devise two figures of speech to convey the emotion
   e. identify sounds of the alphabet that best call attention to the emotion
   f. then write.

   Students should then examine each other's work to determine the prevailing mood and tone. The best selections should be shared with the entire class. (2)

4. Give students a typed or Xeroxed copy of the first chapter of The Scarlet Letter, "The Prison Door." Have students read it, then state a first impression or feeling they get from reading the selection. Then direct them to examine and describe the following elements of the chapter:

   a. setting
   b. the effect of Hawthorne's choice of the following words and phrases: sad colored garments, steeple-crowned hats, hoods, heavily timbered oaks studded with iron spikes, cemetery next to prison, darker aspect, beetle-browed, rust, black flower of civilized society, Anne Hutchinson, rosebush and rose, darkening close . . . human frailty and sorrow
   c. implied conflict
   d. mood
   e. tone
   f. who characters are? what is known about their lifestyles?
   g. any predictions about what novel will concern or its theme (2, 8, 9)

Presentation may be delayed until the topic can be coordinated with daily reading assignments. (3)

6. Give students a list of vocabulary words from the text. The list should be composed of words that are challenging, difficult to understand in the context of the novel, representative of an idea related to the theme or the character development, or for college bound students, words that might appear on the Scholastic Aptitude Test. A few such examples are penance, scourge, ignominy, annals, maze, theocracy, ponderous, parochial. Before reading begins, several strategies might be used to familiarize students with word meanings, derivative forms, pronunciation, synonyms, antonyms, contextual meanings, and analogous meanings. These include word mapping, worksheets, or computer programs that emphasize such skills. Teacher use of words in lectures and discussions or student use in written or oral work also help to reinforce learning. (4)

7. Several topics for writing/discussion may also generate interest in the novel:

   a. What kind of behavior does a person expect from his/her mate? How does that person respond when the mate fails to behave in the expected fashion?

   b. What is morality? Who decides what it is? What is moral courage? How does one achieve it?

GUIDE FOR READING

The attached guide for reading is divided into seven parts, each of which seems to develop concepts about a character or a character's relationship(s) to others. These characters are mentioned at the beginning of each part. Questions should be used to help students know what to look for in reading. They should not be used for pencil and paper responses, although they may serve as guides for check quizzes on each reading assignment. Primarily, they should serve as a basis for postreading class discussion after each part is read and as a building block for discussion of the novel as a whole.

POSTREADING ACTIVITIES

1. The following topics might be used for class discussion and/or written essays, panel discussion and presentation (objectives) met are indicated after each):

   a. public response to Dimmesdale as opposed to his own disintegrating morality and final act of attrition as shown by plot development (5)
   b. how Hawthorne gradually develops Chillingworth into a demonic figure (5)
   c. how Hawthorne develops Hester's heroic stature (5)
   d. Pearl as facilitator of action and effect (5)

e. how images, historical references, character names and descriptions, and setting aid in establishing theme (6, 7, 9)
f. how the use of language determines that the novel is romantic rather than realistic or naturalistic (10)
g. how references to historical figures and supernatural events contribute to the overall effect of the novel (13)
h. after a brief discussion of Jean Piaget's principles of child development, application of those principles to the presentation of Pearl's character (11)
i. after brief presentation of D. H. Lawrence's theory of Hester as villainess, response to (either pro or con) (12)
j. after brief discussion of the psychological phenomenon of repression, explanation of how Puritanism represents this phenomenon and how it creates inner conflicts causing character motivation in the novel (14)
k. evaluating Chilingworth's psychological response to the affair of Hester and Dimmesdale (15)
l. after reading the introductory essay, "The Custom-House," and some background material on Hawthorne, explanation of how creation of The Scarlet Letter becomes an act of compensation for Hawthorne (16)
m. after brief explanation of the initiation pattern, explanation of how this pattern becomes a means of developing Hester's character and her acceptance by the community (17)
n. after a brief explanation of the Great Mother archetype, explanation of how Hester typifies this image (18)
o. after a brief explanation of the Shadow archetype, explanation of how Chillingworth typifies this image (19)
p. evaluation of Hester as a single parent (20)
q. evaluation of the fictional character of Hester as a forerunner to modern feminist ideals (21)

The following activities reflect a synthesis of principles of various critical approaches. They might be used to stimulate a creative synthesis of ideas and techniques studied in connection with The Scarlet Letter.

2. For students with artistic talent, original artwork may be prepared in ink, charcoal, oil, acrylic, or watercolor to illustrate:

   a. mood or conflict as depicted in a major scene of the novel
   b. Chillingworth as a Shadow image
   c. Hester as the Great Mother image

3. For students who enjoy creative writing:

   a. a short story set in modern times that depicts a conflict similar to that of the novel (attempt to include several images that build toward the theme.)
   b. in poetic form, develop a dramatic monologue in which one of the major characters in the novel explains his or her reaction to the confession and death of Dimmesdale

c. an eulogy reflecting Puritan values to be delivered at Hester's funeral
d. a journal from the perspective of the youngest of the women in the market-place chapter (entries should reflect her attitude toward Hester as opposed to those of at least two of the other women; journal should span the time frame of the story and perhaps begin before the story opens and end with Hester's death.)

4. Musicians may develop and perform a ballad centering around the relationship of Hester, Dimmesdale, and Chillingworth.

5. For those interested in needlework:

a. embroider an "A" which might have been produced by Hester
b. dress a doll as Hester would dress Pearl

EVALUATION

Students' success in fulfilling instructional objectives might be determined by evaluating the following activities:

1. Daily quizzes on reading assignments

2. A discussion test on the entire book taken from questions posed in the guide for reading or in the postreading activities

3. Class discussion

4. Creative productions (art, stories, poems, etc.)

5. Essays and daily written assignments

6. A vocabulary test requiring cognitive response at at least the inference level

RELATED WORKS

Students who enjoyed The Scarlet Letter might also enjoy reading other works that present characters living in the Puritan era:

1. The Crucible (Arthur Miller). In this play Miller examines human conflict of interest as a cause for defaming the character of other people. Written about the Salem, Massachusetts, witchcraft hysteria, this drama explores human weaknesses like those leading to the Communist purges of the 1950's.

2. Elizabeth (Willo D. Roberts). This story centers on a teenage girl whose good sense and moral courage keep the witchcraft hysteria from paralyzing and destroying her family, her friend, and her community.

3. The Witch of Blackbird Pond (Elizabeth George Speare). When Kit Tyler comes from Barbados to live with her Puritan relatives in colonial Connecticut, she is not prepared to accept the austere life of hard work--or to stand trial as a witch.

4. The Devil's Shadow (Clifford Alderman). The story revolves around the Parris family's involvement in events precipitating the Salem witchcraft trials.

5. "Young Goodman Brown" (Nathaniel Hawthorne). This short story depicts a man's bargain with the devil and its effect on his life.

6. "Endicott and the Red Cross" (Nathaniel Hawthorne). Published before The Scarlet Letter, this short story contains the germ or basic storyline for the novel.

FOOTNOTES

[1]In Austin Warren, "Introduction," The Scarlet Letter (New York: Holt, Rinehart, Winston, 1964), pp. x-xi.

[2]Stephen Judy and Susan Judy, "English Teachers' Literary Favorites: The Results of a Survey," The English Journal, Vol. 68, No. 2 (February, 1979), pp. 7-9.

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Judy, Stephen, and Susan Judy. "English Teachers' Literary Favorites: The Results of a Survey," The English Journal, Vol. 68, No. 2 (February, 1979), 7-9.

GUIDE FOR READING

The following questions should serve as a guide to call a reader's attention to certain details of the novel that will aid in understanding and in generating postreading discussion. They are not designed to be answered on paper after each reading assignment is completed. The information in parentheses calls attention to the character or characters who receive emphasis in these chapters. Chapter groupings are arbitrary.

CHAPTERS 2-5 (Hester)

1. What attitudes do the women express about Hester? Can you suggest reasons for these attitudes?

2. What does Hester wear on her chest? Describe it. How does it contrast with her clothes?

3. How is Hester's physical and mental makeup described?

4. What reasons might Hawthorne have had for comparing and contrasting Hester to the Virgin Mary?

5. Of what does Hester think as she stands on the platform? Why does she think these things? What do you learn of her childhood and marriage?

6. Describe the two men introduced in Chapter 3. What response does each have to Hester's plight?

7. Who speaks to Hester from the crowd?

8. What kind of reaction does Pearl have as a result of her mother's experience? How do Pearl and the mother respond to the physician?

9. What promise does the physician obtain from Hester? What does he vow to do?

10. What are Lethe? Nepenthe? Why do you suppose they are mentioned?

11. Why does Hester remain in Boston after her release from prison?

12. Where does she live?

13. What evidence does Chapter 5 present that cues the reader to the double standard of Puritan citizens? What feeling does Hester have about this attitude?

CHAPTERS 6-8 (Pearl)

1. Why is Pearl so named?

2. Describe Pearl (physically, emotionally). What traits has she inherited from Hester?

3. What is the first thing Pearl notices about Hester?

4. From whose point-of-view is this chapter developed? What might be some reasons for this approach?

5. How does Hester dress Pearl? Think of several possible explanations for dressing the child in this fashion.

6. What do we learn about Governor Bellingham from the description of his mansion, his previous career training, his appearance? How do he and Reverend Wilson feel about luxury? What would you say about their credibility as Puritan leaders?

7. How do you view Pearl's behavior to Reverend Wilson and Governor Bellingham? How do each of the other characters respond to her behavior?

8. Why has Hester gone to Bellingham's house (two reasons)?

9. How has Chillingworth changed?

10. What right does Hester believe she has to keep Pearl? What response does Dimmesdale have to her plea? How does Hester's exchange with Mistress Hibbins later in the chapter verify what Hester has told Bellingham?

11. Why does Pearl show preference to Dimmesdale?

CHAPTERS 9-11 (Chillingworth and Dimmesdale)

1. What are common elements in the backgrounds of Chillingworth and Dimmesdale?

2. Does common background alone draw them together? If not, what else draws them close and eventually spurs Chillingworth to move in with the minister?

3. Why do few doctors come to Massachusetts Bay Colony?

4. What might be some reasons for calling Chapter 9 "The Leech"?

5. What contrast in Chillingworth's character does Chapter 10 present?

6. What role does Chillingworth's story about the flabby leafed plant play in precipitating the action of Chapter 10?

7. How does Dimmesdale explain an individual's choice not to confess sin while still alive? How does Chillingworth respond to this view?

8. What views do Chillingworth and Dimmesdale express about Pearl?

9. What does Pearl sense about Chillingworth?

10. Over what do the two men disagree? How does this scene motivate Chillingworth's action at the end of Chapter 10? To whom or what is Chillingworth compared at this point?

11. What picture does Hawthorne paint of Dimmesdale's emotional state in Chapter 11? What are causes of Dimmesdale's problem?

CHAPTER 12 (Dimmesdale, Hester, Pearl)

1. How much time has passed since the first scaffold scene?

2. What evidence does this chapter provide of Dimmesdale's hypocrisy? Out of what does his hypocrisy grow?

3. What does Hawthorne seem to imply that Mistress Hibbins has to do with the action of this scene?

4. What event brings Hester and Pearl to the scaffold? What effect does their presence have on him?

5. What evidence does Hawthorne provide of Dimmesdale's paranoia?

6. In what ways is Dimmesdale's glove an important image with which to end this chapter? How is the meteor linked to it?

CHAPTERS 13-15 (Hester)

1. The community's view of Hester and the "A" she wore had changed since the opening scene. Why? The view of the leaders is much the same though. Why? Does the discrepancy imply a shortcoming on the part of the leaders? If so, what is it?

2. How has Hester's appearance changed? Is this change related to the effect she has on the community? How?

3. Describe the emotional turmoil Hester has experienced before the meeting with Dimmesdale in Chapter 12.

4. In what way does Hawthorne make his generalizations about Hester's character specific? In other words, what actions does she take as a result of meeting Dimmesdale at the scaffold?

5. What recognition does Chillingworth have in Chapter 14?

6. How does Chillingworth's appearance reflect his emotional state?

7. Early in the novel, Hester has vowed to keep what two promises? How have these promises helped to precipitate action in the novel?

8. Why does Hester express hatred for Chillingworth?

9. How does Pearl feel about hitting the bird? What does this feeling suggest about the development of her character?

10. What does Pearl know about the "A"? Why does she continue to ask her mother about it?

CHAPTERS 16-19 (Hester, Pearl, Dimmesdale)

1. Hawthorne seems to give each of the following pairs of things or persons a multiple significance. What does the author actually tell you or suggest about the relation of each to what seems to be the main idea of the story?

Dimmesdale's study/forest	Pearl/brook or forest
sunlight/shadow	Blackman/"A"

2. Describe the meeting between Dimmesdale and Hester. What seems to be the emotional effect on each? How does Hawthorne use nature to help convey this effect?

3. What is the effect of Hester's plan on Dimmesdale? on Hester herself? What element of her character allows her to make this decision while Dimmesdale cannot?

4. What features has Pearl inherited from Dimmesdale? How does Hester describe the child to the minister?

5. Why does Hester feel estranged from Pearl? How does Pearl sense this estrangement?

6. Why does Hester feel doom when she again dons the "A"?

7. What does Pearl do when the minister kisses her? Why?

CHAPTERS 20-24 (Dimmesdale, Hester, Pearl)

1. Why have Hester and Dimmesdale settled on Europe as an escape?

2. How has Dimmesdale's double standard affected his physical and emotional health at this point?

3. What does Hawthorne mean by the "total change of dynasty and moral code" in Dimmesdale?

4. What five people does Dimmesdale meet on his way home? How does he respond to each? Why does he respond this way?

5. What sort of knowledge does Dimmesdale have after the meeting in the wood?

6. What seems to be the significance of the title of Chapter 20?

7. What does Chillingworth guess about his relationship with Dimmesdale?

8. On what does Dimmesdale work until dawn?

9. What does Pearl ask Hester about the minister? What does Hester reply? What is Pearl's response?

10. What is the effect of the opposition of the English holiday to the Puritan holiday; of the pirates to the Puritans?

11. What does Hester learn from the ship captain?

12. A change seems to have come over Dimmesdale since the previous day. What is it, and how does this change affect Hester and Pearl?

13. What knowledge does Mistress Hibbins seem to have? How might she have obtained this knowledge?

14. What does the seaman ask Pearl to tell Hester?

15. On what does Dimmesdale preach? What is the crowd's response?

16. Describe what happens at the scaffold and the part each main character plays in this event.

17. How do Dimmesdale's final moments affect Pearl?

18. How do you respond to Dimmesdale's final speech? Why do you respond as you do?

19. What is the tone of paragraphs 2 and 3 in Chapter 24?

20. What happened to Chillingworth? How does Pearl profit from this event? How does Pearl's profit affect Puritan attitudes toward her?

21. What happens to Pearl?

22. Why does Hester return to Boston? Beside whom is she buried?

"YOUNG GOODMAN BROWN"

Nathaniel Hawthorne

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OVERVIEW

Nathaniel Hawthorne's short story "Young Goodman Brown" (hereinafter YGB) has a cathartic effect on its readers which can be analyzed through an integration of three critical approaches: Neo-Aristotelian criticism, New Criticism, and archetypal criticism. The primary focus of this guide will be Neo-Aristotelian showing how the elements of the plot function to produce the effect of pity and fear. A New Critical analysis will emphasize how the symbols serve as links in the story's structure. Finally, archetypal criticism will reinforce theme at the universal level, illustrating Goodman Brown's problem as everyman's problem--how to complete his initiation into psychological and spiritual maturity.

Plot Summary. YGB is the story of a young Puritan husband who takes leave of his bride of only three months for a journey into the forest. Salem, Massachusetts, the setting of this parting scene, immediately reminds the reader of the infamous witchcraft trials held there in 1692. The young wife, Faith, tries to persuade her husband not to go "this night . . . of all nights in the year." But go he does, after chiding Faith for her lack of trust in him.

Soon after entering the forest he meets a second traveler, who is approximately fifty years old and who carries a staff "that bore the likeness of a great black snake." As they journey forward this elder traveler reveals to Goodman that his own father and grandfather have made this journey many times and that Goody Cloyse, who taught Goodman his catechism, as well as his minister and Deacon Gookin are enroute to the same meeting as Goodman. Although shaken by these revelations, Goodman clings to faith in his wife Faith. Later, when he hears her voice mingled with the voices of sinners in a cloud moving overhead and sees one of her pink ribbons come fluttering down out of the cloud, he rushes headlong for his destination--a witches' meeting where new converts are to be taken into Satan's communion. Goodman and Faith are brought forward together, but at the last moment Goodman screams for Faith to "resist the devil." The next moment he finds himself alone in the forest.

When Goodman Brown enters Salem village the next morning, he is appalled to see Deacon Gookin at his prayers and Goody Cloyse catechising a little girl. He snatches the child away from Goody, and when Faith rushes into the street to meet him, he looks "sternly and sadly into her face, and

passes on without a greeting." The narrator goes on to relate how Goodman Brown became "a stern, a sad, a darkly meditative, a distrustful, if not a desperate man." When, after a long life, Goodman was carried to his grave, the narrator concludes "they carved no hopeful verse upon his tomb for his dying hour was gloom."

Potential for Teaching. Not only is YGB perhaps Hawthorne's most highly praised short story, but also its length makes it a manageable story for the secondary classroom. Further its carefully organized plot is a teaching bonus. Once students have been instructed in graphing plot development in YGB, they can more easily identify plot patterns in other stories. Most students are fascinated with the historical setting in Salem village, scene of the famous witchcraft trials of 1692. Discussion of Goodman Brown's fate can aid students in recognizing the fallacy of automatically classifying people or situations as either-or, all good or all bad. The psychological initiation motif which undergirds the story is significant for students as most are undergoing the trials of the transitional stage themselves and, thus, should be able to identify with Goodman Brown. Finally, this story offers an excellent beginning point for teaching the concepts of symbolism and allegory.

Potential Problem Areas. Students may have problems with this story if they have little or no background in Puritan theology, especially the Doctrine of the Elect and the Puritan obsession with the power of Satan. Names and titles such as Goodman, Goody, Deacon, and dame will need explanation as will many of the church-related terms: Sabbath, catechism, communion, blasphemy, altar, anathema. If students are unfamiliar with the story of Adam and Eve in the garden, they will miss the allegorical significance of YGB. The unrealistic nature of the plot, coupled with the narrator's ambivalence about whether or not it is a dream, may confuse students, as may the encounters in the forest which develop the plot.

SUGGESTED INSTRUCTIONAL OBJECTIVES

After studying this work, students should . . .

1. be able to graph the development of the plot beginning with the exposition and moving through the complications of rising action to the climax and then through falling action to the denouement

2. be able to show how the elements of the plot work together to produce the effect of pity and fear

3. be able to define and identify examples of symbolism and allegory

4. be able to recognize how symbolism and allegory reinforce theme in the story

5. understand the three stages in the initiation archetype--separation, transition, incorporation--and be able to explain the significance of Goodman Brown's experience in relation to the archetype

6. have a basic understanding of Puritan history and theology as it pertains to this story

7. realize the necessity of a psychological initiation into manhood even though our culture has no formal initiation rites

8. recognize the consequences of having a stronger faith in evil than in good

9. realize the folly of trying to get rid of guilt by projecting one's own faults onto someone else

10. have established patterns for recognizing plot development, symbolism, and the initiation archetype which will aid them in analyzing other works of literature

PREREADING ACTIVITIES

1. In order to help students understand Hawthorne's Puritan background and its influence on the theme of guilt in his stories, show the sound filmstrip "The American Experience in Literature: The Romantic Age." Write the following questions on the board and have students think about their answers as they watch the filmstrip:

   A. How did Hawthorne feel about his Puritan ancestors who participated in the Salem witch trials and in the persecution of the Quakers?

   B. Did these feelings influence tne stories that he wrote? If so, list some of the prominent ideas reflecting the influence of this heritage. (The filmstrip focuses on themes of guilt, secrecy, and moral pride in highlights from The Scarlet Letter and The House of Seven Gables.)

   After watching the filmstrip have each student take a few moments to write a short response to the questions. (Often students are more willing to participate in a discussion if they have committed themselves to paper first.) The theme of guilt should emerge from discussion of the filmstrip. Write the word "guilt" on the board and have the class brainstorm a definition for it. Then have them take a moment to write a personal reaction in their journals. They can write about what it means to feel guilty or they can simply narrate an incident where they did something that made them feel guilty. If they have ever felt guilty about something someone else has done, they could write about that.

Purpose Setting Questions:

As you read the story YGB, answer the following questions:

A. Why is Goodman Brown leaving home at the beginning of the story? Does he seem to feel guilty about leaving? Why?

B. As Goodman enters the forest, what reasons does he give the second traveler for not wanting to go any further with him? How do his reasons reflect feelings of guilt? How does the second traveler try to help Goodman get rid of his guilt?

C. Does Goodman feel any guilt at the end of the story? Who does he see as bearing the guilt? What effect does this have on him?

2. In order to establish the concept that faith in something or someone is central to how we view life and to how we treat others, show the class prints of the Culver picture of the persecution of the Quakers (1650's) and the painting "The Trial of George Jacobs," one of the Salem witchcraft trials (1692). Discuss with the class the kinds of religious beliefs which would lead people to persecute others in these ways. Have the students keep this discussion in mind as well as the following questions as you play a recording of "Sinners in the Hands of an Angry God," a sermon by the Puritan minister Jonathan Edwards.

A. What did the Puritans think God was like?

B. How powerful did the Puritans believe evil to be? Did they feel threatened by evil (wickedness, witchcraft)? If so, in what ways?

C. After listening to these Puritan ideas, can you go back to the pictures and better explain what motivated the Puritans to persecute these people?

Have students take a moment to react to the following statement in a journal entry:

"My faith in _____ (a person; the Catholic Church; the Republican Party, etc.) affects my actions in the following way(s): _____."

Purpose Setting Questions:

A. List some of the details from the first few paragraphs of YGB which make you question why a young Puritan man would be going on a journey such as the one Goodman Brown is planning.

B. Name some other Puritans whom Goodman has always trusted. What did he believe about these people? Does this person represent more than one thing for Goodman? Explain.

C. Does Goodman lose his faith at the end of the story? If so, what does he lose faith in? Be able to defend your answer.

3. In order to help establish YGB as an allegory, have students dramatize the scene from Chapter 1 of Pilgrim's Progress, which shows how Obstinate and Pliable follow Christian only a short distance before turning back. Ask students if there was anything about the story which might cause them to want to read on. (Students usually enjoy such things as the fast-moving pace, vivid descriptions, the character of Christian, dialogue written in the common speech of Bedford, England, in the 1670's, and the fact that it is a story based on the Bible.) Write the definition of "allegory" on the board. Note that Pilgrim's Progress is a religious allegory in which people and places (the City of Destruction; the Celestial City) represent virtues (Faithful) and vices (Giant Despair). Discuss what these people and places represent in Pilgrim's Progress. Then ask students if they can think of any examples of allegory from literature, movies, or television programs. The Wizard of Oz would be one example.

Explain that YGB can be viewed as a special type of allegory, a psychomachia or soul-battle. This type of allegory usually focuses on the struggle between good and evil forces for the mind or soul of the main character.

Purpose Setting Questions:

Have students answer these questions as they read the story:

A. Are there any hints in the opening scene of YGB that this story is an allegory? (Hints would include the names Faith and Goodman, the journey, mention of the narrow path and the devil.)

B. If this is a psychomachia, who represents the forces of good? (Faith) of evil? (Satan) Do you see other symbols in the story? (the pink ribbons; the walking stick or staff)

C. When Goodman Brown returns to Salem, who does his soul belong to? Explain.

4. In order to establish the importance of the exposition in giving the reader essential information about setting, main character, tone, point of view, and conflict, conduct an informal poll of students' favorite television shows. Choose one of the more popular ones and analyze its appeal. "Magnum, P.I." would work well as an example. Hopefully, students will mention such elements as main characters, setting, and conflict (Magnum's problems with his cases, his friends, his love life). They may need to be coaxed to notice the importance of point of view. For example, if Magnum is telling the story, then how much can we know? (Only what he knows; only what he tells us.) The teacher will need to discuss other methods of narration as well. If students fail to point

to tone, have them write three words describing how they feel after watching a "Magnum" episode. They may respond with such words as "warm" and "lighthearted."

Tell students that they can expect to find each of these five elements--main characters, setting, point of view, tone, and conflict within the first few paragraphs of a short story. Discuss reasons an author would write this way. Move to the exposition of YGB. Have students point out these five elements as you read the first 8 or 10 paragraphs. Discuss the effectiveness of this exposition. Does it make you want to read on? Why?

Purpose Setting Questions:

A. What are the main events in the plot following the exposition?

B. Does the action seem to increase in intensity to a point of climax (highest point of action in the story--the turning point after which the fate of the main character is sealed)? If so, when does this climax occur? Why is this a turning point for Goodman Brown?

C. Does Goodman Brown solve his original conflict during the course of the story? If so, in what way? (Denouement)

5. In order to help students understand YGB as an example of the initiation archetype, tell students that YGB is a story about a young man who is going through a kind of initiation. Ask them if they have ever been initiated into a club or if they have known people who have gone through initiations or if they have seen movies about initiations. Begin by discussing the kinds of disagreeable, sometimes even dangerous, activities which people are willing to undergo in order to be initiated. Why would they be willing to do these things? What does membership in these clubs or groups represent to them?

Discuss initiation rites as rites of passage into manhood in some cultures. Ask if we practice any initiation rites into adulthood in our society. If they say no, ask if they can think of anything which marks the point in a young person's life when he begins to separate himself from his parents. (Here they should mention such things as getting a driver's license, getting their own phones, starting to date, and going away to college.)

Purpose Setting Questions:

A. If we look at YGB as the story of an initiation, what does Goodman Brown seem to be separating himself from in the opening scene of the story?

B. What trials does Goodman Brown undergo in the transition stage of his initiation? Since Goodman Brown is already a man, what is he being initiated into?

C. During the final stage of an initiation--the incorporation stage--the initiate is usually accepted as a full-fledged member of the society or group. Does Goodman Brown complete this third stage? Explain.

GUIDE FOR READING

The attached guide for reading was designed to assist students in their ability to graph the development of the plot. This guide will be most useful as a follow-up for Prereading Activity 4.

POSTREADING ACTIVITIES

The following questions and activities might successfully be used to structure discussion of the story.

1. Have one group of student volunteers dramatize the climatic scene at Satan's altar and another group dramatize the scene of Goodman Brown's return to Salem the following morning. With the actors continuing to role-play their parts, have student audience members ask them questions about their actions and feelings. Those role-playing Goodman Brown might be asked questions such as the following: How did you feel about Faith after that night in the forest? Do you think that you are better than the other people in Salem? Do you feel any guilt for going into the forest? Everybody has to believe something. What do you believe after what happened in the forest?

   Possible questions for Faith: Did you actually take the devil's communion? How did you feel about your husband's odd behavior when he came back into town? How did he treat you in the years following that night in the forest? (Note: The teacher may need to ask the first questions of Goodman and Faith in order to model this process. However, once students understand how to "play" this game, they surprise one with the depth of their questions.)

   The rules of the role-playing activity allow any student, actor, or audience to challenge a response by a role player. All responses should be based on evidence from the story or by deciding that insufficient evidence exists for a definitive settlement of the question. This activity could be culminated by having the class suggest the main ideas (themes) of the story as demonstrated in the role-playing activity. The idea of projecting one's own guilt onto others as a way of ridding one's self of guilt as well as the idea of the bitter consequences of having more faith in evil than in good should be among those thematic ideas articulated by the class.

2. Divide the class into four groups. Each group will work with one aspect of symbolism or allegory in the story. Have each group choose a reporter who will record the group's responses and report them at the end of class.

Group 1 should look at YGB as an allegory of the Puritan experience in America. They should take each person and ask what he/she represents in the Puritan experience. For example, Goodman Brown represents every Puritan who must confront Satan (evil) with only his faith (Calvinism) to save him. During his journey Goodman Brown loses his faith in his father and grandfather (heritage of Puritanism), in Goody Cloyse, the minister and Deacon Gookin (leaders of his own church), and in his wife Faith (the foundation of all religion for Goodman). James E. Becker, in his book Hawthorne's Historical Allegory, explains Goodman's reaction at Satan's altar: "Young Goodman Brown is horrified at the possibility that his Faith might mean commitment to the devil, and his extreme fear makes him wake up before he can find out. He is never sure whether his Faith is equal to the encounter with the devil, as, for Hawthorne, Calvinism was never sure."[1]

Group 2 should look at the story as the allegory of the Fall from Innocence in the Garden of Eden. This group should be sure to note any differences in the Biblical story and Hawthorne's allegory. How do these differences affect the meaning of Goodman Brown's experience? What is the result of his refusal to "fall from innocence"? Is he saved? Does he think he is lost? What kind of knowledge (recognition) is necessary before one can be saved?

Group 3 should work with the symbolism of Faith and her pink ribbons. What does she represent for Goodman Brown? What do the pink ribbons represent? Why pink? What do we associate with the color pink? How many times and where do we see the ribbons in the story? Is there any change in them from the beginning to the end of the story? What does this suggest about Faith? Has she changed or has Goodman's perception of her changed? If so, in what way?

Group 4 should translate the story of Goodman Brown into a modern allegory. Is Everyman still faced with temptation? Give the temptation scene a modern setting. What would be an appropriate temptation? Write your own ending for your allegory.

After all reporters have shared group findings with the class, discuss any problems with the allegorical interpretations. Students should go back to the text to find support for their arguments. Have one of the reporters record on the board student suggestions for the central idea of the story. Their ideas should point to the isolation which occurs in a man's life when he judges others as less righteous than he, thus placing himself on a very lonely, not to mention a very shaky, moral pedestal.

3. Have four students put their plot graphs for YGB on the board. Instruct the other students to compare their graphs with those on the board. Do they find any discrepancies? Has everyone agreed on the statement of Goodman Brown's problem? (Remind students that the conflict in a story is always stated as a problem for the main character.) Is there consensus on the climax (turning point)? How is Goodman Brown's problem

resolved in the denouement? Be sure to direct students back to the text for evidence to support their analyses. Conclude this discussion by asking students what effect this story has had on them. How do they feel about Goodman Brown's fate at the end of the story? Can they identify with Goodman Brown in any way?

4. Divide the class into three groups, assigning each group the task of finding and explaining archetypal symbols in one of the following three stages of the initiation archetype: separation, transition, or incorporation. Each group should appoint a reporter. Students working on the separation stage should comment on the significance of the following: setting sun or dusk (corresponds to the fall of the year--symbol of dying, isolation) and the forest. What does Goodman separate himself from?

   Students working on the transition stage should discuss the significance of the following: the journey itself; trees; wise old man; testing; and Faith.

   Those dealing with the incorporation stage should be able to explain the archetypal significance of the following: devil's baptism; communion (common meal); circle at devil's altar; and presence of the whole community.

   Have each reporter summarize his group's findings for the class. Then the incorporation stage group should lead a class discussion on whether or not Goodman Brown completes this final stage. This discussion should focus on Goodman's refusal to accept evil as preventing him from being initiated into the community of his fellow villagers who are aware of their dual nature, that they are both good and evil.

   End this discussion by having the class focus on what failure to be incorporated means for Goodman. (Isolation) (Note: A detailed explanation of the archetypal symbols alluded to above may be found in Guerin, Wilfred L., et al., A Handbook of Critical Approaches to Literature, New York: Harper and Row, 1966. Also see the References listing at the back of this guide for articles discussing the three stages in the initiation archetype.)

EVALUATION

Students' success in fulfilling instructional objectives might be determined by some of these evaluation activities:

1. Take another Hawthorne story such as "The Ambitious Guest" and construct a plot graph for it. Attach an explanation of the following questions: How is the original conflict resolved in the denouement? Could any of the events in the plot have been rearranged or left out without harming the plot?

2. One of Hawthorne's themes in YGB is that self-righteousness and its accompanying inflexible attitudes often result in a complete loss of faith in everything and everyone. Write an essay explaining how Hawthorne develops this idea through allegory and symbols in YGB. Be sure that your essay reflects your understanding of the meaning of symbolism and allegory.

3. After researching the Salem witchcraft trials of 1692 and the Puritan beliefs of Hawthorne's ancestors who participated in those trials, give an oral presentation of your findings. Be sure to conclude your discussion by giving your estimation of the degree to which Hawthorne's sense of inherited guilt is demonstrated in YGB.

4. Demonstrate your understanding of the three stages of the initiation archetype--separation, transition, incorporation--by tracing these stages in an essay on one of the following stories: Ernest Hemingway's "Indian Camp" or James Joyce's "Araby." Be sure to discuss any symbolic and/or allegorical elements in the story. Does the main character successfully complete the incorporation stage? Compare and contrast his initiation with Goodman Brown's.

5. A group of students could present a panel discussion on the thematic implications of YGB for today's society and for themselves as young adults. The following points are among those which should be considered.

   We have said that one of Goodman Brown's tendencies was to see every situation as black or white, every person as all good or all evil. Discuss occasions where you have observed people who seemed to be exhibiting these same tendencies. (Pro-Abortionists/Right-to-Life groups; Democrats/Republicans during a political campaign) What problems does this narrow view of life pose for members of these groups and for modern society? What effect does this inflexibility have on finding solutions to explosive problems such as abortion?

   Goodman Brown thought he could leave his Faith at home, indulge in just a little bit of evil, and then return home with his Faith waiting for him unchanged. Discuss examples of ways people "play" with evil today. What are the consequences of this playing? In what ways does our own playing with evil change our perceptions of other people. For example, what does the man who cheats on his income tax or his expense account think other men would do under the same circumstances?

   Goodman Brown fails to complete the incorporation stage of his psychological initiation into manhood and spiritual maturity. Primarily his failure results from his refusal to incorporate the reality that evil is a part of life. Do you believe that young people today continue to have difficulty accepting the stark

reality of the evil in the world? Explain. In what ways might the following phenomena or groups be linked to this concept: teenage suicide; cults; survivalist groups.

6. Select appropriate artwork and/or music which could be used as background or illustrations for the story. (A. P. Ryder's painting "Moonlit Cove" has been used in anthologies to illustrate YGB.) Be prepared to share your selections with the class and explain which of Hawthorne's themes you have attempted to accompany and reinforce (e.g., isolation; despair; pervasiveness of evil).

7. Complete the following statement and use it as the thesis of an essay on the power of good versus evil in your own life and in society in general: People who have a stronger faith in evil than in good are _____.

RELATED WORKS

Small groups of students or individuals who enjoyed YGB might also consider these works:

1. "The Minister's Black Veil" (Nathaniel Hawthorne). In this short story Mr. Hooper, a Puritan minister, mounts his pulpit one Sunday morning with a black veil covering his face. His sermons on man's secret sins and his stubborn persistence in wearing the veil make him a very effective minister but ultimately result in his complete isolation from his fiancee and the other villagers.

2. The Scarlet Letter (Nathaniel Hawthorne). This novel is the story of Hester Prynne, a Puritan adulteress forced to wear a scarlet "A" emblazoned on the bodice of her dress, and the secret partner in her adultery, the Reverend Mr. Dimmesdale. Interesting parallels can be drawn between Dimmesdale and Goodman Brown.

3. The Crucible (Arthur Miller). This drama, based on the Salem witchcraft trials, develops the theme of guilt by association and shows individuals in conflict with the society which has established their values.

4. A History of Witchcraft: Sorcerers, Heretics, and Pagans (Jeffrey B. Russell). This book is a nonfiction account of historical witchcraft in Europe, Britain, and America, modern witchcraft, the Salem trials, and women's role in witchcraft.

Teachers and/or students may be interested in viewing the following filmstrips:

1. "The American Experience in Literature: The Romantic Age" (sound filmstrip). Encyclopedia Britannica, 1977.

2. "Hawthorne: The Inward Eye." 124 frames, 19 minutes. Script and cassette. Sundance Publishers & Distributors, Inc., Littleton, Massachusetts.

3. "Massachusetts Bay: Life in Puritan New England." Encyclopedia Britannica, 1966.

4. "The Salem Witchcraft Trials" (filmstrip). Encyclopedia Britannica, 1966.

FOOTNOTES

[1]John E. Becker, Hawthorne's Historical Allegory: An Examination of the American Conscience (Port Washington, N.Y.: Kennikiat Press, 1971), p. 18.

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Hope-Simpson, Jacynth. A Cavalcade of Witches. New York: Henry A. Walck, Incorporated, 1967. (Note: This book is usually catalogued in the juvenile section; however, its readily accessible poems, stories, and short historical accounts of witches' powers and spells, witch hunts, and finally of the downfall of witches make it an excellent aid for prereading activities.)

GUIDE FOR READING "YOUNG GOODMAN BROWN"

Once an author has established the necessary facts about character and setting in the first few paragraphs of his story, he will quickly indicate some kind of problem or conflict for the main character. This conflict tends to increase the pace of the story as complications arise which make it appear that the main character is not going to be able to resolve his problem in a satisfactory way. Finally, the action reaches its highest point at the climax or turning point, the point after which the main character cannot turn back; his fate is sealed for good or bad in that particular story. Following the climax the pace of the action slows down as the story approaches it denouement, the "untying of the knot" or resolution of the original conflict. This resolution does not guarantee a happy ending, but it does guarantee a solution to the problem. (See the sample plot graph for "Magnum, P.I." Although it includes the exposition, you will not include the exposition of YGB on your graph.)

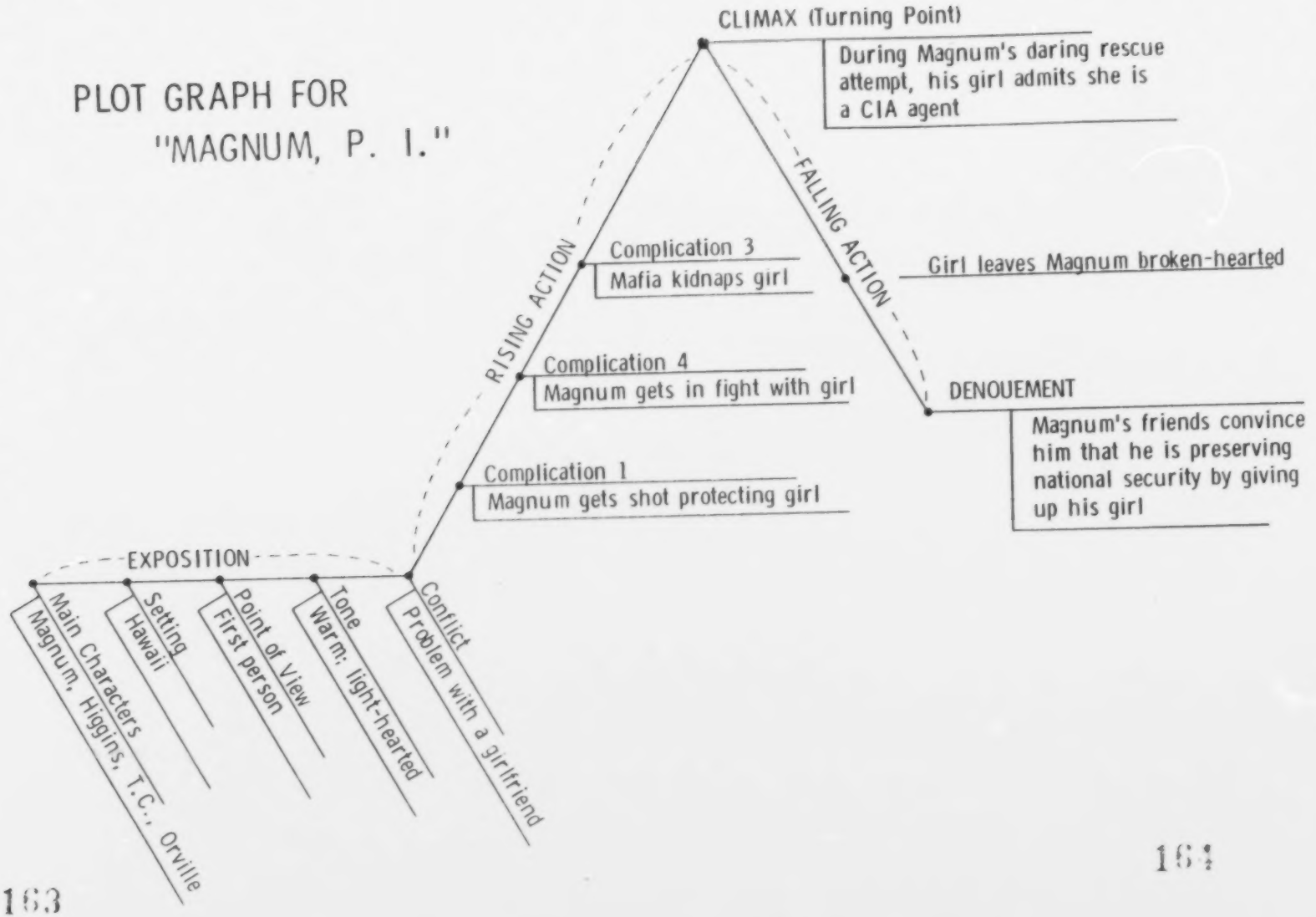
As you read YGB fill in the attached plot graph. Then answer the following questions.

1. Would it make any difference if you changed the order of the complications? Explain.

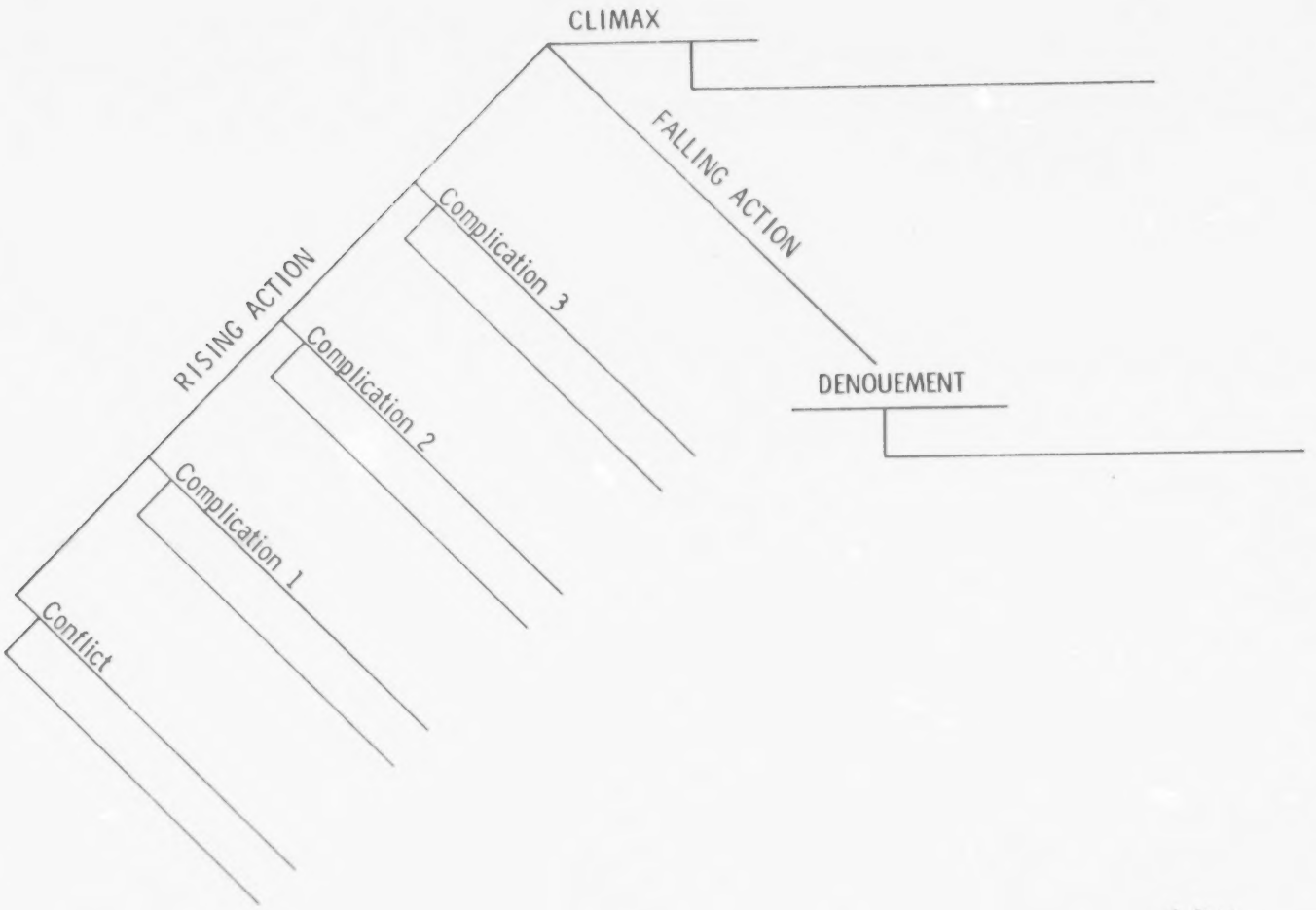
2. Could Hawthorne have left out any of these complications? If so, which one(s) and how would it have changed the story?

3. How did Goodman Brown resolve his conflict? How do you feel about Goodman Brown at the end of the story? Does this kind of thing happen to people today or is this a story which could have only happened in the 17th century?

PLOT GRAPH FOR "MAGNUM, P. I."



PLOT GRAPH FOR "YOUNG GOODMAN BROWN"



"THE SHORT HAPPY LIFE OF FRANCIS MACOMBER"

Ernest Hemingway

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Deborah Thompson
Vincent High School
Vincent, Alabama

OVERVIEW

Plot Summary. "The Short Happy Life of Francis Macomber" by Ernest Hemingway is a short story which presents Francis and Margaret (Margot) Macomber, a wealthy American couple, on an African safari with British guide Robert Wilson. Francis proves himself to be a coward when he panics on a hunt and flees a wounded, charging lion. He is unhappy with himself for having committed this act of cowardice; to add to his humiliation, Margot has an affair with Wilson. While on a buffalo hunt the day after the lion debacle, Francis does not panic and passes the "test" by killing a buffalo. As a result, Francis gains self-confidence and self-respect. Margot, sensing the change in Francis, is worried. She has used Francis's poor self-concept to control him and their marriage. Her analysis of the change in her husband is confirmed as Robert and Francis go into the bush to destroy a wounded buffalo. Realizing that Francis has planted himself directly in the path of the charging animal and realizing further that Francis will not move from its path, Margot takes aim; but instead of hitting the buffalo, she kills Francis. As the story ends, the question remains whether or not Margot killed her husband intentionally.

Grade and Ability Level Recommendation. This story would fit well in an American literature unit designed for advanced eleventh grade students. Modified, this DR/TG could be used for teaching any ability level.

Potential for Teaching. "The Short Happy Life of Francis Macomber" by Ernest Hemingway has various appeals for the high school student. The African setting, the action-adventure story line, the use of animals, and richness in imagery command interest. Besides student appeal, the story offers many instructional opportunities. The realistic characters, the universal themes, the variations in structure, the many symbols, and the plot itself lend the story to discussions and evaluations on many cognitive levels.

Potential Problem Areas. There may be some problem areas in the teaching of this story. Use of such language as "bitch" and "bastard" may pose a problem both inside and outside the classroom. Francis Macomber's death may

be misinterpreted as a glorification of death and should therefore be carefully presented. The graphic scenes of wounded, dying animals and humans may prove upsetting to sensitive students. Because this story does not have a happy ending, students may have difficulty accepting the story. Within the story the treatment of native gun-bearers may bother some readers. Finally, Margot's adultery and the ambiguity of her motives in killing her husband may pose questions of morality that the teacher may not want to address.

Time Requirements for Teaching. Depending upon the depth of study and student interest, this story probably requires two to four days of classroom work.

Critical Approaches. Through the use of plot and character, Ernest Hemingway presents a theme about man's initiation into manhood. This story lends itself to several critical approaches: archetypal, New Critical, psychological, and feminist. The main approach taken in this teaching guide will be Neo-Aristotelian which will explore the structure of the story, the characters, and the effect the story has on the reader. Secondary approaches will include New Criticism to show how symbolism helps to develop the theme. Archetypal criticism will also be used to help explore the elements in this story that seem to be universal in other literature as well.

SUGGESTED INSTRUCTIONAL OBJECTIVES

After studying this work, students...

1. should be able to diagram the structure of a story that uses a standard plot
2. should be able to detect the central confict of a story
3. should be able to recognize and explain the effect a short story has on the reader
4. should be able to account for what the author did in the story to cause that effect
5. should be able to evaluate the effectiveness of the story without prejudice caused by the absence of happiness binding (the notion that stories should have happy endings)
6. should accurately decipher the chronology of the events occurring in a story that uses flashback
7. should be able to determine the theme presented in the story, analyze its shortcomings (if any), and examine its application to their own lives (if any)
8. should be able to detect symbols and give possible interpretations

9. should be able to detect elements such as irony, epiphany, and personification

10. should attempt to predict outcomes in the story

11. should demonstrate sensitivity to human feelings

12. should understand that in fiction the main character usually undergoes a universal experience such as alienation, initiation, or discovery

13. should be able to label the archetype into which a character fits and explain the reasoning behind the choice

14. should use a character's actions to make an assessment of the character

15. should use what other characters say and how they act toward a character in the story to make an assessment of the character about whom something is said or done

16. should carefully analyze what characters say about each other to determine whether or not prejudice (or some other quality) is tainting the assessment

17. should understand and utilize the concept of foils (characters who act as contrasts for other characters) to make an analysis of character

PREREADING ACTIVITIES

1. In order to help students begin to analyze the kinds of stories they enjoy, have them individually list five favorite stories which may be drawn from any source (short stories, novels, specific T.V. shows, movies). Once this is done, have the students work in small groups where a recorder notes the answers they generate to the following questions: What kinds of stories have you listed (westerns, fantasy, etc.)? Why do you like them? How do the stories end? Does the ending of a story influence whether or not you will like a story? If so, what kinds of endings do you prefer and why? The reporter is to report to the group at large the results of the small group investigation. Hopefully, two groups of opposition will develop and the two sides can argue the relative advantages of each position. (Objectives 3 and 5)

2. To help students pay attention to what goes on inside them as they participate in a story event, organize a large group discussion on the following topic: Have you ever read a story or seen a T.V. show or movie that had a tremendous impact on you? What was the story and how did it make you feel? Can you figure out why you felt that way? As a class, draw some conclusions. (Objective 3)

3. To encourage the students to form an empathetic bond with the characters and situation, discuss the fact that stories are designed to provoke some sort of reaction. Make arrangements to view some story that will arouse the students' emotions. (The episode of M*A*S*H* in which a young man represses his brother's death, E.T., and Starman immediately come to mind.) After the film, a class discussion needs to revolve around what they felt and why they think they felt that way. This connection ought also to be made with literary works they have read. The students ought to be alerted to pay attention to their feelings as they read the story of Francis Macomber. Encourage them to find details in the story which contributed to their reaction to the story. (Objective 3)

4. Make predictions of the story line based on the title of the story. (Objective 10)

5. In class read to the part of the story where Francis goes to hunt the buffalo. Students are then to write an ending for the story. The following day, small group committees will read each ending from its group and make a decision about which is favored. The single ending chosen from each group will then be read aloud to the class. The class will then discuss which story ending they prefer and generate reasons for the preferred ending. Finally, they will finish reading the story to see how Hemingway chose to end it. Follow-up discussion will center around what the students had predicted, what they actually got from the story, how they liked Hemingway's version, and why they did or did not like it. (Objective 5)

6. Often the order of events in a sentence match the order in which they occurred in time. For example:

   a. I had swum three miles when I finished. (Had swum is the first event in time and the first event in the sentence. Finished is the second event in time and also the second in the sentence.)

   b. I will have finished by the time you arrive. (The act of finishing precedes both in time and the sentence the act of arriving.)

   Often, however, the order of events in a sentence does not correspond to the order in which events occurred in time. For instance:

   c. I read that he had been hurt in a car accident. (In this sentence being hurt is listed second even though it was the first to occur in time. Though read occurred second in time, it is the first action to appear in the sentence.)

   d. After I left the store, I discovered that I had lost my wallet. (The chronological order of events is lose, leave, discover. The sentence order of events is leave, discover, lose.)

If sentences can work this way, is it possible that stories can be written in a jumbled order? Can you name any stories that were organized this way? What was the order used? What possible names could this technique be given? When students read Hemingway's story, have them try to plot the story graphically (e.g., 1, 2, 3). (Objective 6)

7. The following vocabulary might be necessary to comprehension of the story. The teacher should select and directly teach several of the following words:

a. accommodate
b. appraisingly
c. clientele
d. gait
e. guttural
f. khaki
g. loathe
h. plummet
i. safari
j. silhouette
k. to be (have) at bay
l. bracken
m. gimlet
n. lemon squash (lemonade)
o. memsahib
p. quid
q. shauri
r. Somali
s. spoor
t. Swahili
u. swale

8. Divide the students into small groups and give them a list of characters with whom they will most likely be familiar. Each list should contain characters representing only one given archetype (i.e., hero, wise old man, scapegoat, outsider, villain). The students' task then is to attempt to arrive at the qualitative similarities among the characters and hopefully generalize that stories often revolve around characters who display these basic qualities. As they read the story, have them categorize the three major characters. (Objective 13)

9. When a new student comes to school and enters some of your classes, what do you deem as being important to know about that person? What techniques do you use to get to know him or her? Try to evaluate these techniques. Do some of them seem to be more accurate than others? Can you postulate reasons why? Read aloud the first few paragraphs of the story and have students give qualities of the characters. As they read, have them write down whether or not their guesses were correct. (Objectives 14, 15, 16)

10. Prepare two silhouettes to aid the class discussion of foils. Make one black on black and one black on white. Start with the black silhouette and ask students what they see. Though they probably won't be able to distinguish the silhouette, pass it around and show them that there is a silhouette there. Ask if they could make improvements on the form. Hopefully, someone will suggest black on white. Using the black on white silhouette, see if the students can generate ideas as to why that combination is so effective. Is it possible for an author to use a similar technique when he creates characters? What might it be? (The use of foils.) As they read the story, have them answer the question: Are there foils in the story? Defend you decision. (Objective 17)

11. Schedule a debate in which the girls oppose the boys. The topic is "What is a Man?" In small groups generate the material for the debate. Each group should then pick one representative to speak to the whole class. (Objective 7)

12. Have the students write a descriptive paragraph about the qualities of the ideal mate. Students should also explain why these qualities are so important to them. List characteristics which each group views as positive and negative. As they read the story, apply these characteristics to the three main characters. Did anyone change his or her mind? Why or why not? Ask: Are these qualities found in Francis and Margot? (Objective 7)

13. Every once in awhile we have almost blinding flashes of insight into what has been an incomprehensible problem. (This is much like what goes on in a cartoon chracter's head when the light bulb goes on.) This insight is called an epiphany. Has anything like that ever occurred to you? What was it about? How did the epiphany feel? As you read the story look for instances of epiphany so we can discuss them. (Objectives 9 and 11)

14. What is personification? Why might such a technique be used? As you read, find examples from the story. (Objective 9)

15. Use the reading guide to help review the concept of symbols. Only activities 1-5 should be done for prereading.

GUIDE FOR READING

The attached guide for reading was designed to review the concept of symbolism and its contribution to theme.

POSTREADING ACTIVITIES

1. To check the understanding of the literal level of this story, ask who and what the story is about. Have the story line spelled out in some detail. (Objective 2)

2. If Francis Macomber is making a psychological journey in this story, what is his beginning point? Where is it that he wants to go? Does he achieve this goal? (Objectives 2 and 7)

3. Use a schematic diagram to help students see what and how the parts of the plot (exposition, rising action, climax, falling action, and denouement) are arranged in this story. What value is there in knowing the parts of the plot and how to find them? (Objectives 1, 2, 3, 4)

4. What is your reaction to this story? Why? Explore the different reactions to Margot from the males and females. (Objectives 3, 4)

5. Hemingway chose to have Margot kill Francis at the end of this story. Can you postulate any reasons why he may have done so? What effect did Francis's death have on you? Why? If Hemingway had ended the story so that Francis was not shot and killed, would the same story have resulted? Why or why not? Would the story have had the same effect on you? Why or why not? (Objective 4)

6. Finish the questions on the guide for reading. Do your values conflict with those that Hemingway sets forth? If there is a conflict, how do you deal with this story? (Objective 5)

7. What message about life is Hemingway conveying? What value does this message have for you and your life? Is Hemingway's message a complete one or are there some important aspects of the issue that he ignored? What do you think Hemingway failed to consider?

8. Consider the flashback technique in this story. What is the actual order of events in this story? What purpose might flashback serve? (Objective 6)

9. Find pages on which specific incidents or statements are given about Francis and Margot. Using these statements, make your own statements that describe Francis and Margot; note the pages that verify your description. What is the nature of this evidence? How much credence can be given to this evidence? Why do you think so? (Objectives 14, 15, 16)

10. Who/What are foils for Francis in this story? What personality contrasts are displayed through the use of character and foil? Would you define Francis as a static or dynamic character? Why? How does this quality contribute to our understanding of Francis? (Objectives 4, 17)

11. After having read the story, what do you now believe to be the significance of Hemingway's title? What irony exists between the title and the story? (Objective 9)

12. Retitle the story and defend you choice of title.

13. Which character(s) experienced epiphanies? What were the epiphanies about? Did the moment affect the outcome of the story? If so, how? If not, explain why not. (Objective 9)

14. Do you find instances of personification in this story? Explain. How is this technique used in the story? What effect does it serve to heighten? (Objectives 3, 9)

15. Posit reasons why Francis might feel he needs to prove something. (Objective 11)

EVALUATION

Students' success in fulfilling instructional objectives might be determined by some of these activities.

1. Two males occupy center stage in this story. Write an essay in which you measure each of these men against your own personal values of manhood. Does either man or both men in part meet your standards? How or how not?

2. Write an essay in which you review Hemingway's story. Is it a well-crafted story or not? Why? For whom would you recommend this book? Why?

3. Margot Macomber has killed her husband. There is enough evidence to put her on trial. Establishing a judge, jury, prosecution, defense, Margot, Wilson, and necessary witnesses, try Margot for her crime. All evidence used must be based on the story. (At a minimum, 21 people would be needed to enact the trial. Small group work beforehand could establisn material for use by the prosecution and defense. The jurors should not participate in the material production.)

4. Write a character sketch of Margot or Wilson.

5. Rewrite the end of the story so that Francis lives.

6. Write the chronological order of the action in the story.

7. Discuss the nature of the relationship between Margot and Francis. Would you or wouldn't you like to have a relationship like theirs? Explain.

8. Have the students read a story of your choice; it must use a standard plot. Then have them chart the elements of the plot.

RELATED WORKS

Small groups of students or individuals who enjoyed "The Short Happy Life of Francis Macomber" might also consider these works:

1. "Before the End of Summer" (Grant Moss, Jr.). This is the story of a ten-year-old boy who proves himself to be quite grown up as he copes alone with his grandmother's death.

2. "The Capital of the World" (Ernest Hemingway). Paco, who works as a waiter in a Madrid restaurant, knows that he would make a great matador. He is quickly put to the test.

3. Dodsworth (Sinclair Lewis). Dodsworth confronts his manipulative wife and in so doing becomes a man.

4. "Indian Camp" (Ernest Hemingway). Nick goes with his doctor father to an Indian camp where he encounters some of the harsh realities of life.

5. "The Love Song of J. Alfred Prufrock" (T. S. Eliot). Prufrock is dominated by women and must come to terms with them and himself.

6. "A Rose for Emily" (William Faulkner). Emily is unable to deal with some of the relational problems in her life.

GUIDE FOR READING
"The Short Happy Life of Francis Macomber"

1. What does a red object shaped like this mean to you?

2. What does a yellow object shaped like this mean to you?

3. These objects represent something other than what they literally are. What do we call objects that stand for ideas?

4. There are some objects that we traditionally use to represent other things. For instance a red rose often represents passionate love. List four symbols that you might find in a story and tell what they normally represent.

_____

_____

_____

_____

5. Free association:

   a. What does a lion represent to you?

   b. What does a buffalo represent?

   c. What does deepest, darkest Africa represent?

6. What symbolic significance do the following items have in this story?

   a. The lion _____

   b. The buffalo _____

   c. Francis Macomber _____

   d. Robert Wilson _____

7. What theme do you see evolving from the use of these symbols?

A DOLL'S HOUSE

Henrik Ibsen

Peggy Westbrook
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Columbus, Georgia

OVERVIEW

Henrik Ibsen's play A Doll's House presents its theme of individual worth through the skillful manipulation of the characters' words and actions. Although first performed in 1879, this play presents some topical and timely ideas on love, marriage, and individual worth. The concepts Ibsen presents in this play will stimulate interesting and useful discussion for adolescents who are themselves trying to answer questions similar to those encountered by the play's characters: What is love? What demands can be placed on a loved one? Is there a difference in society's standards for males and females? How does one find his true inner worth? What is maturity?

The main characters, Nora and Torvald Helmer, have been married for eight years without ever coming to know each other. Instead they play the roles society expects of them. Torvald delights in the image Nora presents as a flighty, weak woman who must be constantly protected. She sees him as the ideal husband who would protect and support her in all ways even if her terrible secret were known to him. The actions of Krogstad and Kristine force Nora's secret into the open. Early in their marriage Nora had borrowed money from Krogstad illegally by forging her father's name on the note. She had been moved to such a desperate action in order to finance a trip which the doctors said was necessary for her husband to recover from a serious illness. When Krogstad tries to use the secret loan as leverage to retain his job at Helmer's bank, Nora's world begins to crumble. Faced with Torvald's rejection when he learns of her forgery, Nora undergoes a sudden maturation, realizing the shallowness of her life, and leaves her husband to seek for her own identity in society.

Reading the text of A Doll's House should not pose much difficulty for adolescents. The characters' names may seem a bit strange to them depending on the backgrounds of the students. The vocabulary is not generally difficult; however, the teacher might wish to compare several translations of the play to decide on one most suitable for her students. The teacher will also have to decide how much teaching of dramatic conventions is necessary considering the previous experiences of the students.

A Doll's House is indeed fertile ground for the teacher and the class to work with since it lends itself to several critical approaches. Its subject matter makes it suitable for a feminist approach. Ibsen himself called

this play a tragedy; therefore, the teacher might wish to concentrate on the Aristotelian definition of tragedy and method of structuring a play in order to develop useful comparisons. Even though the majority of the teaching suggestions in this guide will reflect an approach based on New Criticism with emphasis on the unity of action and character in the play and the way these reflect the theme of the play, the teacher should feel free to choose and adapt these suggestions in order to emphasize those which will most benefit her class.

SUGGESTED INSTRUCTIONAL OBJECTIVES

After studying A Doll's House, students

1. will be better able to make valid inferences about the relationship between a character's thoughts and actions
2. will be better able to recognize similarities in motivation among characters
3. will be better able to recognize parallels in thought and action between plot and subplot
4. will demonstrate an increased awareness of the use of dramatic conventions
5. will be better able to identify theme
6. will be better able to cite passages as supporting evidence for statements about character and theme
7. will be better able to recognize and interpret the use of fantasy
8. will be better able to recognize and interpret irony
9. will be better able to recognize the use of stereotypes
10. will be better able to recognize the elements of tragedy
11. will be better able to recognize the elements of realism
12. will be able to relate events in the play to events in everyday life

PREREADING ACTIVITIES

1. Discuss with the students their ideas on the "proper" relationship between husband and wife. Tell the students that this play caused a great deal of discussion and outrage when it was introduced because of its treatment of women and the marriage relationship. Ask them to watch for ideas that might have been upsetting then or that still would be.

2. Tell the students that Ibsen's plays are usually considered to be realistic. Discuss the use of realism in works they are familiar with. Ask them to watch for examples of realism as they read the play.

3. Discuss irony, a situation in which facts known to the audience and perhaps some of the characters are unknown to other characters. Discuss how irony adds depth of meaning to a work. Elicit examples of the use of irony in other works, movies, or TV shows. Ask students to watch for uses of irony in the play as they read it.

4. Use the Guide for Reading as a means of focusing the students' attention on character. Explain each section to them, perhaps relating the tasks to a work they are already familiar with. Tell them that this information will be used in class for discussion, group activities, and/or essays.

5. Ask student volunteers to read the first few pages of the play. Discuss inferences they can make about Nora and Torvald from their opening scene. Questions such as the following might be asked: Is Nora being silly or are her actions normal for a person in love? Does Torvald seem to love Nora? How does he show this love? Ask students to predict what might happen in the rest of the play based on the evidence so far.

6. Read the opening stage directions to them, asking them to visualize what the scene looks like. They could be asked to sketch an outline of the room, or one could be drawn on the board by the teacher as the students supply the details from the stage directions.

7. Ask the students what differences there are in reading a play and in reading a novel and how much is left up to the reader's imagination in each one. Be sure they understand the conventions of plays in print, such as the use of italics for stage directions and capital letters and a colon to indicate the character speaking.

8. Keeping in mind the abilities of the students, select vocabulary words that might impede their understanding of the action as they read the play. Discuss these words with them before beginning the play. Possible problem words include <u>spendthrift</u>, <u>crown</u> (as a monetary unit), and <u>forgery</u>.

9. Help the students overcome any unfamiliarity they may have with the names of the characters. Pronounce the names of the characters for them. Explain that Ibsen used names that would have been familiar to his original Norwegian audiences.

10. Ask the students to make inferences about the possible meaning of the title. Ask them what would be expected of a married couple whose home could be called "a doll's house."

POSTREADING ACTIVITIES

1. Ask the students what the play presents as the proper relationship between husband and wife. Ask them to point out passages which support their ideas. Their attention might need to be focused on Kristine's reasons for leaving the letter in the mailbox as well as on the final discussion between Nora and Torvald.

2. Discuss the realism of the play with the students. Ask them to name examples of realism, such as those related to the setting and the actions of the characters. Ask them what might need to be changed in order to present a modern version of the play. They should be able to see that very little of any major consequence would require alteration.

3. Discuss irony, a situation in which facts known to the audience and perhaps some of the characters are unknown to other characters. Have the students write down one or two examples of irony they remember from the play. Then have them write a free response explaining why the situation was ironic or how it made them feel about the characters or how it reminded them of a similar situation in their experiences. Discuss these responses.

4. Use the Guide for Reading as a basis for class activities. Emphasize the importance of their being able to give proof (examples of actions or speeches) to substantiate their answers to the questions on the handout. Have the students work in small groups, sharing their answers and agreeing on answers to be shared with the entire class. The students might also use the information from the handouts and the class discussion to write essays on topics dealing with characterization, realistic portrayal, or fantasy vs. reality.

5. After student volunteers read the first few pages of the play, ask the class to find examples of passages that they now recognize as having additional meaning, irony, or foreshadowing. Have them look for similar passages in the rest of the play. This analysis might be done in groups with each group responsible for a particular portion of the play. This activity could lead to a discussion of how much an author expects a reader to pay attention to when reading.

6. Discuss what is meant by the phrase "the individual vs. society." Have the students consider how this concept is presented in the play. This could be done by discussion, in an essay, or through a series of questions focusing on Nora's reasons for forgery, her reasons for leaving Torvald, Kristine's reasons for her first marriage, or Krogstad's struggle for respectability. The students should be able to substantiate their answers through examples from the play.

7. In groups or individually, have the students consider the following questions from their own viewpoints as well as from the viewpoint of the play. What is love? What demands can be placed on a loved one? Is there a difference in society's standards for males and females? How does a person find his true inner worth? What is maturity?

8. Ask the students to explain their idea of tragedy. Discuss Aristotle's definition of tragedy. Tell them that Ibsen called this play a tragedy. Have the students discuss whether or not A Doll's House fits the classic definition of tragedy or if Ibsen might have been using the term more loosely.

9. Reread the end of the play (beginning with Nora saying she can't pend the night s in a strange man's house). Examine the effect of the final stage direction--the slamming of the door. How does it make the reader or viewer of the play feel? Does it signal finality or a new beginning? How does it act on Torvald's final speech? How does this closed door relate to all the other closed or closing doors in the rest of the play? Why is this action an appropriate ending for the play?

10. Lead the students to discover parallelisms in the structure of the play by pointing out one or two and then asking them to find others. Possible parallelisms include the marriages, Nora and Kristine, Torvald and Krogstad, Nora and Krogstad, and the opening and closing conversations between Nora and Torvald.

11. Ask the students to explain the role of women in Ibsen's society as evidenced by Nora, Kristine, and Anna-Marie. Discuss comparisons and contrasts with modern society and its expectations of women.

EVALUATION

Have the student

1. Write a character sketch of Nora which accounts for her change from subservience to independence.

2. Make a list of examples of foreshadowing or irony or parallel events and then write an analytical essay explaining how these elements add to the meaning or enjoyment of the play.

3. View the film version and then write a comparison of the film and written versions.

4. Write responses based on an evaluation of the acceptability of Nora's solution to her problem.

5. Write an essay explaining which of the characters in the play is most similar to the student.

6. Identify the theme of the play and select those actions and speeches which reflect that theme.

7. Write a paragraph on selected characters describing their strengths and weaknesses as exemplified in the play.

8. Answer teacher-made questions which test a range of abilities such as recall of facts, interpretation, analysis, and evaluation.

9. Read another of Ibsen's plays such as Hedda Gabler and analyze the qualities of Ibsen's female characters and/or the position of females in society.

10. Create and present, with other students, a fourth act for the play which attempts to sustain the characterizations of Ibsen's play.

RELATED WORKS

A motion picture version of A Doll's House is available from Encyclopedia Britannica Educational Corporation (Chicago, 1967). It comes with a teacher's guide.

Most translations of the play are accompanied by introductions which may prove helpful to the teacher in devising discussion techniques or suggesting further avenues of study.

Ghosts (Herik Ibsen). Various translations are available. This play explores the struggle and evolution of Mrs. Alving as she comes to terms with her past and her dead husband's past. It should be noted that part of the plot hinges on the prevalent belief at the time that venereal disease in the parent caused life-long physical problems for the children.

Hedda Gabler (Henrik Ibsen). Various translations are available. This play is a psychological study of a woman who is cultivated, intellectual, well bred, but also capable of evil and destruction in her relationships with men.

Rosmersholm (Henrik Ibsen). Various translations are available. This play may be difficult for some readers to follow because it presents a complex web of themes: political aspirations hampered by inactivity, love that may or may not be natural and normal, the power of the dead to control the living.

Pygmalion (George Bernard Shaw). This is the popular story of Henry Higgins, the phonetics instructor, who attempts to train Eliza Doolittle, the flower girl, to become a lady. Shaw was a great advocate of Ibsen's plays and used many of the same themes, including the place of woman in society and the concepts of love and marriage. It should be noted that both the movie version of this play and the musical adaptation My Fair Lady alter Shaw's original ending of the play. Pygmalion ends with separation between the two main characters whereas the movie and the musical reunite them.

GUIDE FOR READING A DOLL'S HOUSE BY HENRIK IBSEN

I. Listed below are the names of the important characters in this play. As you read the play, write down at least five adjectives that describe each character. [In order to help you in the class discussion later, you might also wish to write down the page number(s) where these adjectives seem to fit.]

Torvald Helmer

Nora

Doctor Rank

Mrs. Kristine Linde

Nils Krogstad

II. In this section are listed some questions about these same 5 characters and their actions. Answer these questions either as you read the play or after you finish it. Again you might also wish to write down page numbers of passages that will help you explain your answers. Write these answers on your own paper.

1. Which one of these five characters seems most realistic? Why?

2. Which ones of these five characters have a fantasy or a dream? Name these characters and briefly describe each one's fantasy or dream.

3. Which fantasies are achieved and which are destroyed?

4. What assumptions can you make about the inner nature of each of these five characters based on what they do in the play?

"THE ROCKING-HORSE WINNER"

D. H. Lawrence

Evelyn Reynolds
Lanier High School
Montgomery, Alabama

Donna Lessenberry Smith
Jacksonville High School
Jacksonville, Alabama

OVERVIEW

Plot Summary. "The Rocking-Horse Winner," a modern short story by D. H. Lawrence, describes the life style of a middle class English family trying desperately to maintain a certain social position. Living in a pleasant house surrounded by a garden, the family members--the parents, two girls, and a boy--never feel secure about their financial status. Although the family has servants and acceptable material possessions, the members are always anxious about money. Even the house itself seems to whisper: "There must be more money!"

While neither the father nor the mother seems adept at making money, the mother, identified late in the story as Hester, seems to place the major blame of the family's so-called poverty on the father, who she claims has no luck. In a conversation with her son Paul, she explains that a person must have luck in order to get more money. She declares herself unlucky too because of her marriage to an unlucky man. Reacting to this explanation, the young boy avows that he is lucky because God has told him so. Seeing his mother's disbelief, Paul begins his search for clues to luck.

Seeking inwardly for luck, Paul takes his search to his rocking horse. Sitting on the horse, he charges madly into space, exhibiting frenzy and a fixed stare that frightens his sister. He demands that the rocking horse takes him to where there is luck. This act occurs repeatedly.

One day as Paul is on one of his furious rides, his mother and Uncle Oscar observe the scene. Learning first of Paul's knowledge of horse racing, Uncle Oscar learns later of the secret of Paul's frenzy on his rocking horse. With the assistance of the young gardener Bassett, Paul, after seeking the knowledge of winners on his rocking horse, has been quite successful with betting on the horses. In addition, Uncle Oscar learns the reason. Paul states that he started the practice to help his mother overcome the parents' lack of luck and to stop the whispering of the house for more money. When Uncle Oscar discovers the reason, he agrees to help Paul and makes arrangements for Paul's winnings of five thousand pounds to be given to Hester on her next five birthdays, a thousand pounds a year--with

the stipulation that the lawyer tell her that the money is being given by a relative. However, Paul's mother asks for the whole amount at once. Paul assents. Yet, in spite of the fact that Hester claims she needs the money to pay debts, she begins to spend extravagantly, and the voices in the house go mad.

Although Paul thinks he can win more money at the Grand National or the Lincolnshire, he loses. Becoming frustrated, he feels compelled to win the Derby. His behavior becomes "overwrought," his appearance changes, his rides become frantic, and his mother finally notices her son's strange behavior--too late. Two nights before the Derby, she finds her son madly surging on the rocking horse in desperation "to know" the winner of the upcoming Derby. Screaming in a "powerful, strange voice" the name of Malabar, who turns out to be the winner, Paul falls unconsciously to the floor. Throughout the next three days, unconscious with brain fever, he repeats the name Malabar. On the third day, Bassett whispers to the dying child that Malabar has won and made Paul over seventy thousand pounds. Temporarily regaining consciousness, Paul calls himself lucky but attributes his luck to his ride on the rocking horse. However, that night the child dies. Uncle Oscar comments that Hester is eighty-odd thousand to the good, but that Paul, "the poor devil," is "gone out of a life where he rides his rocking horse to find a winner."

Potential for Teaching. The study of this frequently anthologized short story can provide twelfth grade students with a sample of writing which integrates reality and fantasy. The work may be used as a springboard for discussions and writing assignments concerning personal and universal values. Students may find the study of "The Rocking-Horse Winner" helpful in better understanding themselves and their relationships with family members. Finally, the teacher may use this relatively short British selection to teach a variety of skills in reading such as recognizing irony, symbolism, and theme.

Challenges to Adolescent Readers. "The Rocking-Horse Winner" was written in a time and place apart from the culture of most American high school students. Therefore, the lifestyles described and vocabulary used by D. H. Lawrence may be confusing to them. The author's use of irony and satire may provide problems, and students may find difficulty in recognizing symbolism especially in reference to the supernatural.

Suitable Critical Approaches. Since the majority of essays which are available employ Freudian approaches to "The Rocking-Horse Winner," the following guide offers alternative critical approaches. The predominant view reflected in this guide is the Neo-Aristotelian approach, allowing the teacher to emphasize how the overall effect is achieved through the structure of the story. As the author's manner (efficient cause) is examined, the New Critical approach is helpful in establishing details of diction and syntax and in exploring how figurative language contributes to the effect.

Time Allotment. A thorough study of "The Rocking-Horse Winner" could require three class hours if the teacher chooses to use a majority of the suggestions offered in this resource guide.

SUGGESTED INSTRUCTIONAL OBJECTIVES

After having studied this work, students should be able to . . .

1. recognize how sentence structure, diction, and changes in these elements contribute to the tone and thus create an overall effect for the reader
2. recognize how symbolism is used to unify a work and give multiple meanings to the text
3. define irony and find examples of this literary technique in the story
4. see that some modern stories, although not tragic in the traditional sense, do produce a tragic effect
5. recognize and interpret certain elements of fantasy and the supernatural as contrasting with reality
6. recognize the significance of the parent-child relationship in the story in terms of the psychological development of the child
7. identify clues upon which inferences about theme are made

PREREADING ACTIVITIES

1. Show transparencies of some commonly recognized symbols such as the American flag, the Republican elephant, and the Democratic donkey. As students respond to these obvious symbols, point out that students from other cultures might not recognize them. Then show a picture or transparency of a rocking-horse and ask the students about their associations with a rocking-horse. Survey students' responses and note that most of their experiences were pleasant. Ask students to be aware of Paul's association with the rocking horse as they read Lawrence's story.

2. Have on display a small bulletin board concerning dog racing or horse racing. Use the pictures or stories to prompt discussion of controversies over such races. Ask for students' views on such forms of gambling. State that horse racing is a major pastime in England and that the Grand National, the Lincolnshire, the Ascot, and the Derby are some of the biggest in stature and winnings.

3. Have students do semantic mapping with the target word lucre. See Appendix A.

4. Allow students to suggest symbols of winners and winning. List these on the chalkboard and discuss why they symbolize winning.

5. Examine the reading guide and direct students to complete it as they read the story.

6. Use purpose setting questions such as the following:

   a. What is the setting of the story?

   b. What are some signs that something is wrong among members of a family?

   c. In what part of the story does Paul detect clues which indicate that something is wrong between his parents? What are these clues?

   d. What are some signs of personal wealth? As you read, notice clues which indicate the social class of Paul's family.

GUIDE FOR READING

The attached guide for reading was designed to assist students in analyzing the author's use of language and irony. It should also help students draw inferences about characters which will lead to ideas about theme. See Appendix B for possible answers to questions on the guide.

POSTREADING ACTIVITIES

1. Reread the question by Uncle Oscar in which he said that Paul was "best gone out of a life where he rides his rocking-horse to find a winner." Ask students why this statement is ironic.

2. Talk about the structure of "The Rocking-Horse Winner" according to the classical definition. The dramatic curve, Greek dramatic structure, or the Elizabethan triangle of tragedy might be used as a model for this discussion. Another method of analyzing the structure could involve the identification of these divisions: the fairy-tale beginning, the description of the mother-son relationship, Paul's (Faustian) quest, and insanity leading to death. Conclude your discussion with how this structure contributes to the overall effect.

3. Divide the class into small groups to allow students to compare responses on their reading guides. Have a recorder in each group turn in one completed guide.

4. Assign the following tasks to be completed by different groups of students, with a leader designated to report to the class.

   a. Find examples of irony in the story (other than Uncle Oscar's final comment if Activity #1 was used).

b. Find contrasts between the sentence structure, diction, and tone of paragraphs at the beginning of the story and paragraphs at the end. How do the styles differ? What might be reasons for these differences?

c. Note all the references to the relationships between Paul and his parents. What do you infer about the theme?

d. Look for references to relationships between Paul and other characters besides his parents. What do you infer about these relationships?

e. Find specific examples in the story where Lawrence seems to condemn false values.

f. How does the whispering in the house contribute to the overall effect of the story? Take note of any other supernatural elements and discuss their functions in the story.

When the students come together, have the student reporters read aloud their groups' responses. Pull the responses together by having students discuss how their responses all relate to the overall effect of the story.

FOLLOW-UP ACTIVITIES

1. Group Reports (see Postreading Activities).

2. The teacher could give a brief lecture on the significance of the horses' names and the significance of the rocking horse itself. (Rocking horse = family economy, family relations, occult, modern intellectual spirit [knowledge in isolation from the physical world], financial manipulation of the modern state; and names of winning horses - Singhalese, Mirzo, and Malabar = colonial regions.) The British Empire was built on the labors of its colonial peoples, its own dissatisfactions and pseudo-needs filled by more and more luxuries.[1]

3. Individual Assignments

   a. Have one student research and report briefly on British colonialism during the Victorian period.

   b. Have students read a biographical sketch of D. H. Lawrence to determine whether or not this knowledge offers new insights into the story.

   c. Ask students to write a short essay to explain whether they think the story is a tragedy or a pathetic story which produces a tragic feeling.

d. Ask students to write in their journals a description of their feelings about the story's ending. Ask them to explain how the story created this effect.

e. Study a story with a similar "surprise" ending. Have students write an essay in which they explore how the stories are similar or different.

EVALUATION

1. Completed Reading Guides

2. Journals

3. Writing assignments in essay form

   a. See #3 in Follow-Up Activities.
   b. See Appendix C.

RELATED WORKS

Small groups of students or individuals who enjoyed "The Rocking-Horse Winner" might also consider these works:

Fiction

1. "Silent Snow, Secret Snow" (Conrad Aiken). Paul, the main character in this short story, is a daydreaming schoolboy. The author uses sensory imagery to illustrate the child's retreat from reality.

2. "The Veldt" (Ray Bradbury). This science fiction story also deals ironically with conflict within a family in which material values and the importance of love and guidance have become confused.

3. "Paul's Case" (Willa Cather). This short story is concerned with a motherless, misunderstood adolescent who gives up in school and seeks his own fantasy world. His search for life in this fantasy world brings the story to an ironic conclusion.

4. A Passage to India (E. M. Forster). This novel, set in the Victorian period, describes the religious-ethnic divisions among Moslems, Anglo-Indians, and Hindus in India, but it stresses the significance of relationships between individuals as they search for love and friendship. The three sections of the book represent the three seasons of the Indian year. The trip to the Marabar Caves is the crucial scene in the book.

5. "Araby" (James Joyce). This modern short story, set in Dublin, is both symbolic and psychological. Joyce describes the growth of a romantic adolescent boy reaching for promises of a new life in the figure of a

friend's older sister. The story ends ironically showing the boy's realization that what he has been seeking is out of his reach.

6. Dombey and Son (D. H. Lawrence). This novel is about another child named Paul who is reared in a sterile, loveless environment. Supernatural devices of message-bearing voices play a role in this too. The book is a savage parable on a human sacrifice demanded by a money fetish.

7. St. Mawr (D. H. Lawrence). This novel depicts the vision of Lou Witt during her ride to the Devil's Chair Rock. The book traces the progress of Lou from confusion and immersion in the social world of her husband to a state of solitary self-knowledge.

8. Doctor Faustus (Christopher Marlowe). This romantic tragedy, an example of the Elizabethan triangle structure, shows the irony of a German doctor who bargains with the devil. For twenty-four years, the doctor is given his every desire for knowledge, only to regret the loss of his soul to Lucifer at the contracts' end.

Film

The Rocking-Horse Winner (D. H. Lawrence) (1 hour, 37 minutes). Janus Films, 745 Fifth Avenue, New York, NY 10022.

ENDNOTES

[1]W. D. Snodgrass, "A Rocking-Horse: The Symbol, the Pattern, the Way to Live," From Fiction to Film: D. H. Lawrence's "The Rocking-Horse Winner," ed. Gerald Barrett and Thomas L. Erskine (Encino, California, 1974), pp. 62-63.

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READING GUIDE - "THE ROCKING HORSE WINNER"

A. Using context clues, write tentative definitions for the following words and phrases. You may use abbreviated forms of definitions given for those words footnoted in your text.

1. bonny
2. brazening
3. careered
4. pram
5. batman
6. draper
7. writ
8. parried
9. lucre
10. quaint
11. blade of the turf
12. as right as a trivet
13. brain fever
14. Eton
15. fiver
16. in full tilt
17. serious as a church
18. honour bright

B. 1. List words Lawrence uses in the story to describe Paul's eyes. Write adjectives in the left column, nouns and verbs in the right.

Adjectives	Nouns and Verbs
_____	_____
_____	_____
_____	_____

2. What do you think the use of these words contributes to the understanding of what happens to Paul?

3. Write some phrases Lawrence uses to describe Paul's mother.

4. What do these phrases seem to indicate about her personality?

C. 1. How does Paul's mother define <u>luck</u>?

2. Do you agree or disagree with this definition? Why?

3. Why do you think Paul's mother's definition of luck is ironic in the end of the story?

APPENDIX A

Semantic Mapping

A. To establish the word lucre as the target word, write it on the chalkboard leaving space around it for writing related words.

B. Give the students a sentence or two using lucre to help them narrow its possible meanings.

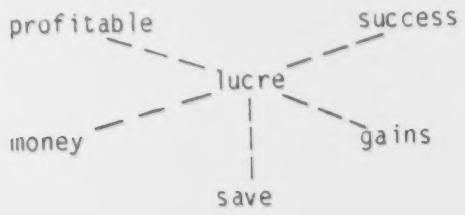
ex. Ebenezer Scrooge was more interested in lucre than in human relationships.

ex. Lucre was the goal of Hester's life.

C. Ask students to suggest words from several parts of speech which may be related to the target word.

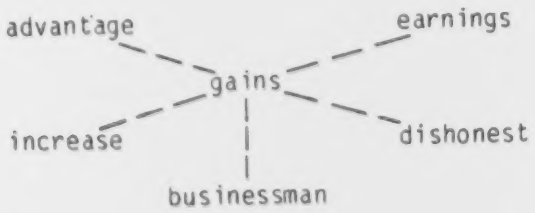
D. List five or six of the suggestions.

example of the semantic map:



E. Using one of the suggested words, make up another semantic map of associations.

example:



APPENDIX B

Possible Answers to Questions on Reading Guide

A.
1. pretty
2. blurting
3. charged
4. baby buggy
5. personal servant
6. clothing and fabric salesman
7. bill; statement of amount owed
8. answered evasively
9. money
10. strange
11. knowledgeable person at the races
12. just fine; all right
13. heat and swelling of the brain
14. a famous school for boys in England
15. a five-pound note in British currency
16. at full speed
17. completely sincere
18. a British promise such as "Scout's honor" in American usage

B.

1.

(a)	(b)
unsure	fire
blue	glare
close-set	blazed
wild	
uncanny	

2. The descriptions of Paul's eyes help the reader see the obsession the child has with riding the horse till he "knows." The descriptions indicate a trance-like state.

3. Descriptions of Paul's mother mention her bitter tone of voice, the hard lines of her mouth, her face as hardened and expressionless and having a "cold, determined look" (p. 100). By the end of the story, "her heart had gone, turned actually into a stone" (p. 104).

C. 1. She says that luck is "what causes you to have money" (p. 92).

2. Responses will vary.

3. During the Postreading Activities, when responses are reported, be sure that students show an understanding of irony. Help them to see that what Paul thought brought him luck actually led him to his death.

APPENDIX C

Think Sheet for Composition

I. Define a family problem that you are experiencing. The problem can be serious or humorous.

II. List at least four possible causes of the problem. Be objective. List your part in the problem too. Put an asterisk by the cause that you feel is the most likely cause.

III. List at least four possible solutions to the problem. Perhaps the best might be a compromise. Put an asterisk by the one that you believe to be the most likely solution.

"THE LIFE YOU SAVE MAY BE YOUR OWN"

Flannery O'Connor

Gil Kelley
Enterprise High School
Enterprise, Alabama

OVERVIEW

Flannery O'Connor's 1954 short story "The Life You Save May Be Your Own" contains elements which lend themselves to New Criticism, neo-Aristotelian criticism, and psychological criticism, with a strong emphasis on New Criticism. Concentrating on the language and action of the story, particularly as they relate to Mr. Shiftlet and Mrs. Crater, lends itself to New Criticism. Mr. Shiftlet's abandoning his new bride at the end of the story produces a shocking effect; a teacher using a Neo-Aristotelian approach would likely emphasize how that final effect is achieved. The opportunity for psychological criticism is found in both the conscious and subconscious motivation of both Mr. Shiftlet and Mrs. Crater.

Plot Summary. As the story begins, an old woman, Mrs. Crater, and her severely-retarded daughter are sitting on their porch when Mr. Shiftlet, a one-armed tramp, comes up the road for the first time. When the tramp turns into Mrs. Crater's yard, the old woman notices that his face is turned toward the sun. As he stands there, his figure is silhouetted against the setting sun, forming a crooked cross. The tramp gives his name but evades the old woman's questions; instead Mr. Shiftlet makes some puzzling comments, such as, "The world is almost rotten" and "People don't care how they lie." The old woman tells Mr. Shiftlet that if he wants to stay and work, she can feed him but can't pay him anything.

Mr. Shiftlet proves himself useful by repairing the roof, patching the front and back steps, building a new hog pen, restoring a fence, and even teaching Lucynell, who had never said a word in her life, to say the word "bird." Mrs. Crater is so impressed with Mr. Shiftlet that she begins to scheme for him to marry her daughter.

Mr. Shiftlet says he is reluctant to marry Lucynell until he can provide a first-class honeymoon; Mrs. Crater quickly takes the bait and says she will pay for the honeymoon. After Mr. Shiftlet and Lucynell are married and are on their way to Mobile, Mr. Shiftlet abandons her at a lunch counter when she falls asleep. As he races a thunderstorm toward Mobile, he sees a road sign that says "Drive carefully. The life you save may be your own." The sign reminds Mr. Shiftlet of his guilt and the necessity of saving his soul.

Potential of the Work. This story by Flannery O'Connor should be taught for several reasons. First, the fast action of the story should prove pleasurable and interesting to the students. Second, the story suggests several lessons to the critical reader. Third, the story is replete with many symbols which could challenge the imagination of the reader. Fourth, the relative ease of vocabulary, the simple description, and the story's brevity appeal to many students.

"The Life You Save May Be Your Own" contains no obvious weaknesses, but some students may not understand or be interested in Mr. Shiftlet's many moral observations. In addition, some students may feel revulsion at Mr. Shiftlet's perfidy. However, the story contains no controversial subjects or objectionable language.

Students can read the story within one class period, while class activities and discussion should last one period. Since testing and composition should last a period, the teacher should reserve three days for this story.

SUGGESTED INSTRUCTIONAL OBJECTIVES

After studying this story, students should

1. understand how an unscrupulous character can swindle the innocent with misleading statements and perfidious conduct
2. appreciate its setting in Alabama with its allusions to Mobile and Tuscaloosa
3. understand the importance of setting and how isolation, poverty, and desperation might cause one to be irrational and easily duped
4. have an appreciation of character delineation through a study of Mr. Shiftlet's duplicity, Mrs. Crater's materialism, and Lucynell's naivete
5. have a sense of moral indignation because of the story's dramatic ending
6. understand how Mr. Shiftlet's comments about morality and man's weaknesses foreshadow his own rascality
7. understand vivid imagery and figurative language which abound in the story
8. have an example of Flannery O'Connor's preoccupation with bizarre but religious themes
9. see in the tragic conclusion of the story that life is sometimes tragic and devoid of sensibility

PREREADING ACTIVITIES

1. Students should be taught that there are some unscrupulous people in the world who will commit any treachery to accomplish their own selfish goals. They should look for such characters in fiction as well as in reality. The teacher might ask the students if they have read "The Jilting of Granny Weatherall" by Katherine Anne Porter and ask about similar unscrupulous characters in the works of Charles Dickens. Furthermore, students might be assigned to bring to class articles from newspapers and magazines about people who have been swindled or duped in some way. Also they might be required to compose a short paragraph about a recent television show in which a character was swindled.

2. Ask students how isolation, poverty, and ignorance were used in John Steinbeck's "Flight" and Of Mice and Men, if they have read these stories. Require students to write about recent television shows or movies in which the characters have been victimized or abused because of their environment. Similarly, students could also be assigned to construct their own short story in which the character is cheated or deserted because of his ignorance and isolation.

3. "The Life You Save May Be Your Own" could be made more relevant to students by reminding them that is it set in rural Alabama and that there are allusions to Tuscaloosa and Mobile. Ask students to name other stories to involve Alabama. Some responses might include To Kill a Mockingbird, "A Christmas Memory" by Truman Capote, the Lonnie Coleman books, "The Ransom of Red Chief" and "An Occurrence at Owl Creek Bridge."

4. Students should be able to visualize the setting for this powerful story of deceit and fraud. Show the students pictures of the rural South during the Depression of the 1930's and 1940's. Read passages from the story that relate to these pictures. Include pictures of the people's dress and substandard housing. If possible, show pictures of a toothless old woman and/or a one-armed tramp. Read sections from the story that illustrate these conditions.

5. The vocabulary for the story is relatively easy, but the following words are essential for understanding the story and probably should be taught before students read the story: desolate, afflicted, ominous, ravenous, morose.

POSTREADING ACTIVITIES

1. Rewrite the ending of the story, beginning at the point where Mr. Shiftlet deserts Lucynell at the roadside cafe. What would be the fate of Lucynell? of Mr. Shiftlet? of Mrs. Crater?

2. If Mr. Shiftlet is caught for deserting his new bride, should he be charged with a crime? If so, with what crime? If you were on a jury

trying Mr. Shiftlet for his dastardly deed, what punishment would you give him, assuming that you found him guilty?

3. Explain the meaning of the title "The Life You Save May Be Your Own." Discuss both the literal meaning as used in the story and the figurative or symbolic meaning. Reread the last two pages of the story.

4. Have you ever known anyone as unscrupulous as Mr. Shiftlet who would betray those who trusted him? If so, why do you think that he behaved in this manner? Do you think there will be retribution for him? Reread the last two paragraphs of the story.

5. Mr. Shiftlet makes several remarks that Mrs. Crater ignores--remarks, however, that reveal his character and foreshadow the outcome of the story. What were some of these remarks? Explain their significance.

6. Explain the author's use of the boy in overalls. Why does Mr. Shiftlet call the boy "son" and try to get him not to run away from his mother? Reread the last two pages of the story.

7. At least one critic has said that Mr. Shiftlet represents an evil force. Cite some evidence that shows Mr. Shiftlet as evil.

EVALUATION

1. Show a picture of Millet's painting "Man with the Hoe" and pass out a copy of Edwin Markham's poem "The Man with the Hoe," which is based on the character in the picture. Have students write an essay showing the similarities of economic, cultural, or social conditions of the characters in "The Life You Save May Be Your Own" and the conditions of the characters in the painting and in the poem.

2. Write a short essay in which you discuss what you liked and disliked about the story. (This could be done on an informal basis by calling on students to respond orally to either what they liked or what they disliked.)

3. Write a thorough character sketch of Mr. Shiftlet. What special significance do you see in his name Shiftlet? Discuss how his strange comments foreshadow the revelation of his character.

4. Should Mrs. Crater be blamed for the fate of her daughter? Elaborate by giving reasons for your stand.

RELATED WORKS

A. Flannery O'Connor's stories often have a religious theme but bizarre, violent action.

1. "The Crop"--A suppressed old maid writer kills the termagent farm wife in one of her stories and assumes the role of a productive wife and mother.

2. "Everything That Rises Must Converge"--A proud Southern mother finds that racial segregation doesn't last forever.

3. "The Artificial Nigger"--On a trip to Atlanta, a grandfather and grandson discover some things about themselves.

4. "The Displaced Person"--An immigrant Polish family disrupts life on a local dairy farm in Georgia.

5. "Enoch and the Gorilla"--Enoch, mentally retarded, dresses up in a gorilla suit and wants to be a friendly gorilla.

B. Other stories also depict poverty, ignorance, or injustice in the South of the Depression years.

1. "Barn Burning" (William Faulkner). A little boy decides to report his father for burning down barns.

2. Tobacco Road (Erskine Caldwell). Jeter Lester and his poverty-stricken family live in rural Georgia during the Depression.

3. Let Us Now Praise Famous Men (James Agee). This book of nonfiction describes three families in the rural South during the Depression.

4. To Kill a Mockingbird (Harper Lee). Scout and Jem have many adventures in Maycomb, Alabama, during the 1930's and early 1940's.

5. "A Christmas Memory" (Truman Capote). A little boy and his old friend have nothing but kites and much love for each other at Christmastime.

GUIDE FOR READING

1. "The Life You Save May Be Your Own" is filled with symbolic implications. Explain the symbolism in each of the following items:

   a. the name Mr. Shiftlet

   b. the boy in overalls

   c. Mr. Shiftlet's preoccupation with the sun

   d. the half left arm of Mr. Shiftlet

   e. the silhouette of the crooked cross

   f. the burning match close to Mr. Shiftlet's skin

   g. the approaching thunderstorm

2. Flannery O'Connor's story is replete with implicit statements that mean much more than they say. Tell the speaker or subject of each of the following quotations and explain what each quotation implies about the character and/or the outcome of the story.

   a. "She laid the bait carefully."

   b. "That night, rocking on the porch, the old woman began her business at hand."

   c. "Nothing is like it used to be, lady," he said. "The world is almost rotten."

   d. ". .one of those doctors in Atlanta took a knife and cut the human heart out of a man's chest and held it in his hand... and he don't know no more about it than you or me..."

   e. "Lady," he said, "people don't care how they lie."

   f. "Lady," he asked finally, "where would you find an innocent woman today?"

   g. "I'm a man, even if I ain't a whole one. I got a moral intelligence."

   h. "The old woman's smile was broad and toothless and suggestive. 'Teach her to say sugarpie,' she said."

   i. "'Fifteen, sixteen,' the old woman said. The girl was nearly thirty but because of her innocence it was impossible to guess."

j. "I wouldn't marry the Duchess Windsor unless I could take her to a hotel and give her something good to eat."

k. "...(the drive) went entirely to Mr. Shiftlet's head so that he forgot his morning bitterness. He had always wanted an automobile, but he had never been able to afford one before."

l. "Occasionally he saw a sign that warned: 'Drive Carefully. The Life You Save May Be Your Own.'"

m. "Hitch-hiker," Mr. Shiftlet explained. "I can't wait. I got to make Tuscaloosa."

n. "'My mother was an angel of Gawd,' Mr. Shiftlet said in a very strained voice. 'He took her from heaven and give her to me and I left her.' His eyes were instantly clouded over with a mist of tears."

o. "Mr. Shiftlet felt that the rottenness of the world was about to engulf him. He raised his arm and let it fall again to his breast. 'Oh, Lord!' he prayed, 'break forth and wash the slime from the earth.'"

3. This story contains many figures of speech. Study each of the following lines from the story. In the exercise below first tell if the figure of speech is a simile or metaphor. Then name the two things being compared in the lines.

a. "...the daughter watched the trigger that moved up and down in his neck."

b. "A fat yellow moon appeared in the branches of the fig tree as if it were going to roost there with the chickens."

c. "The ugly words settled in Mr. Shiftlet's head like a group of buzzards in the top of a tree."

d. "The body, lady, is like a house: it don't go anywhere; but the spirit, lady, is like a automobile: always on the move."

e. "In the darkness Mr. Shiftlet's smile stretched like a weary snake waking up by a fire."

f. "...her placid expression was changed by a sly, isolated little thought like a shoot of green in the desert."

g. "You got a prize!" the old woman said.

h. "My old woman is a flea bag and yours is a stinking polecat."

i. "The turnip continued slowly to descend."

j. "... fantastic raindrops, like tin can tops, crashed over the rear of Mr. Shiftlet's car."

Simile or Metaphor	
	compared to a.
	" " b.
	" " c.
	" " d.
	" " e.
	" " f.
	" " g.
	" " h.
	" " i.
	" " j.

"THE TELL-TALE HEART"

Edgar Allan Poe

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OVERVIEW

Considered to be the most influential of Edgar Allan Poe's stories on the later development of stream-of-consciousness fiction, "The Tell-Tale Heart" is a brief narration of an innocent old man's murder by the man who commits the deed. The story is told entirely from the first-person point of view, the murderer describing his thoughts while he contemplates, commits, and reflects on the crime. The story may be studied from several perspectives, including the New Critics, the Neo-Aristotelian, and psychological approaches.

Plot Summary. The narrator begins by denying that he is mad and then relates the events that led up to his arrest. He tells of planning and achieving the murder of his benefactor because of the unreasonable hatred he has conceived for the old man's eye. After chopping up the body and hiding it under the floor, he invites investigating officers into the room. As he talks to them, he begins to hear what he believes to be the beating of the old man's heart. As the sound becomes louder and louder, the murderer confesses the deed.

Critical Comments. This work has a major strength in that it is almost always well received by junior high and high school students. The story is also short, which appeals to most students. The horror type of story is highly interesting to young adults. The readability level is fifth grade on the Fry scale and seventh on the SMOG.

This story may help teach personal and universal values and help establish concepts of reality and fantasy, irony, first person point of view, and other concepts suggested in this guide.

Nature of Class. Because of the high interest, low readability nature of this work, it may be taught to heterogeneous groups in junior high and

high school. Students of varied ability should have little trouble with the short story.

Potential Problem Areas. There seem to be few problem areas in this story except for vocabulary. This can easily be taken care of in prereading activities. The problem of teaching about a murder may occur, and the vague reasoning behind the murder has sometimes bothered students. However, these concerns can lead to important class discussions of moral values in today's society.

Time Required for Instruction. The teaching of "The Tell-Tale Heart" should require no more than two or possibly three days, including the pre-reading and follow-up activities.

SUGGESTED INSTRUCTIONAL OBJECTIVES

After studying this work, students...

1. should be able to determine the meanings of words in which prefixes such as inter-, super-, dis-, and/or suffixes such as -ize, -ment, and -ness have been added to known English roots

2. will be able to use context clues to determine the meaning of an unfamiliar word when the clues are present in the sentence in which the unfamiliar word occurs

3. will be able to make valid inferences about the following:

   A. characters real or imaginary based on various methods of characterization used

   B. time and place in the selection

4. will be able to identify the clues on which they based their inferences

5. will be able to identify both verbal and situational irony in the story

6. will identify first-person point of view

7. will be able to differentiate between actual (chronological) time and slow motion (psychological) time

8. can differentiate between statements of fact and statements of opinion

9. will recognize how the images and language used in the story reflect the state of mind of the narrator

10. will identify examples of sensory imagery and relate them to tone of the story; will also detect the tonal shift in the story in terms of structure and understand the effect of that shift on the reader

11. will be able to discuss the narrator's possible unconscious motives for killing the old man

PREREADING ACTIVITIES

1. Ask students this question: How does a person reveal his character to you? Student discussion should emphasize that character is revealed through a person's actions and words. Give examples of how character may be revealed through actions and show how someone's actions may contradict what he/she says. (An example: Someone may claim he does not care about his grades, yet he may spend a great deal of time studying.)

2. To show the difference between psychological time and actual (chronological) time, ask students to place their hands behind their backs. As the teacher times them with a watch, students should indicate when they think five minutes have passed. Students will probably assume five minutes have passed long before time is up. Another way of showing the difference in perceived time and actual time involves a written assignment which contrasts the difference in time spent in pleasurable activity with time spent in anticipation of pleasurable activity. (An example: Students could contrast the five minutes before the bell rings for lunch with five minutes spent during lunch.)

3. Discuss the concepts of verbal and situational irony. Be sure students understand the definitions of each concept. Tell them to look for examples of each type of irony as they read.

4. Do a semantic mapping exercise. This activity would involve looking at a sentence from the story that includes a word unfamiliar to the students. The teacher asks for possible synonyms for the word in question. It may be necessary for the teacher to suggest other sentences of her/his own to aid students in suggesting synonyms for the unfamiliar word. In these sentences, the vocabulary word should be placed in a context that will suggest a synonym that narrows the meaning. An example: "...for it was not the old man who <u>vexed</u> me, but his Evil Eye." After looking at this sentence from the story, the students could suggest synonyms for the word. If they are unable to suggest meanings from this sentence, other sentences could be added:
   The calculus problem <u>vexed</u> me.
   The poem <u>vexed</u> me.

   Words from the story which might be taught directly include <u>dissimulation</u>, <u>cunningly</u>, <u>sagacity</u>, <u>stealthily</u>, <u>dismembered</u>, <u>vehemently</u>, <u>derision</u>, <u>dissemble</u>.

5. Discuss the concept of first person point of view. Ask students what first person point of view includes that third person does not, and ask what things might be left out when first person is used instead of third person.

6. Before students read the story silently, ask them to be aware of these questions:

   A. What are the words the narrator uses that reveal his character?

   B. As you read, notice the movement of time in the story. Which events seem to take longer than others? Is this realistic to you? Why or why not?

   C. As you read, look for examples of verbal and situational irony.

GUIDE FOR READING

The attached guides for reading were designed to assist students in their ability to identify figures of speech, to understand sequencing of events, to identify sensory imagery, and to understand characterization. Answers to the guides follow.

Sequencing of Events: D, C, A, H, B, G, F, E.
Sensory Imagery: Answers will vary.
Character Study: Answers will vary.
Figures of Speech: Answers may vary, but examples may include the following: Personification: "All in vain, because Death, in approaching him, had stalked with his black shadow before him and enveloped the victim." Simile: "It increased my fury, as the beating of a drum stimulates the soldier into courage." Verbal irony: "I smiled--for what had I to fear?" Situational irony: The narrator says he can tell the story calmly; he is anything but calm at the end.

POSTREADING

1. Discuss with the class the possible conscious or unconscious motives the narrator could have had for killing the old man. Point out that there is no rational reason for the murder, and mention that some people feel that the old man represents the narrator's alter ego, which he both hates and loves. The shared feelings, heart beats, and simultaneous cries of the two could be mentioned.

2. Have students describe the eye. Ask them if they think it was really the eye that bothered the narrator. What could have been wrong with the eye?

3. Discuss specific examples of verbal and situation irony. Examples: (A) The narrator says that he is not mad, but the reader realizes that he is (verbal); (B) The narrator deliberately puts his chair over the

concealed body (situational). (C) The entire first paragraph is ironic (verbal).

4. Conduct a class discussion about things that turn us off to people. Include deformity and defects. Ask why people tend to do this.

5. Discuss the superstitious belief in the evil eye. You might mention the relationship of the heart and the eye in physiognomy. In physiognomy certain outward signs, such as facial expressions, are representative of inner qualities. The three qualities of man (animal, moral, intellectual) are related to physical areas of the body: the animal in the lower body, the moral in the heart, and the intellectual in the head and centrally in the eye. In a physiognomical scheme, the eye could represent reason and intellect, which is murdered. The heart is the moral center, which the narrator tries to destroy along with the old man's eye.

6. From an archetypal perspective, discuss the projection of evil onto the old man. Also, the madman enjoys the extension of the terror experienced by the victim; therefore, he delays the deed for a week's time.[1]

7. Psychologically speaking, some critics contend that the story is one more exploration of the doubleness of the old man and the narrator. Discuss this idea with the class. Is it possible that the murderer identifies so closely with the old man that, in killing him, he expresses unconsciously the desire for his own demise.

8. Discuss the double identity of the lantern eye and the heartbeat, which the narrator attributes to the victim but which is actually his own. Notice the duality of the eye and the lantern, the terror the two men experience at night, the cry during the night, and the mistaken heartbeat. As Robinson notes, "In the death of the old man he sought to kill a part of himself, but his 'daemons' could not be exorcised through murder, for he himself is their destined victim."[2]

EVALUATION

It will be difficult to evaluate students' success in reading this short story. However, two activities are suggested.

1. An informal method of evaluation for a class might be to have a jury trial for the narrator. Choose a jury, judge, prosecuting and defense attorneys, and witnesses, and, of course, a defendant. The charge could be murder, and the defense could plead insanity. Have prosecutor and defense use clues from the story for their arguments.

2. A formal method of evaluation for the class might be to have them answer essay questions such as the ones below.

Question: What single effect on predominant emotions do you think Poe aims to create in "The Tell-Tale Heart"? What means does he use to create it? Show how the single emotional effect is built up to the climax that occurs in the last two paragraphs.

Question: A famous modern poet and critic has said of Poe's stories, "They have one negative characteristic in common. They have no place in any of them for the human individual as he actually exists." In other words, Poe's characters, such as the narrator of the story, do not seem real. Do you agree? Explain. If the narrator is not convincingly real, does that make the story less effective as a story? Why or why not?

3. Recently, the insanity defense has come into question. Have students research the subject and write either a pro or con composition of 500-1,000 words.

RELATED WORKS

"The Masque of the Red Death" by Edgar Allan Poe is a frequently anthologized short story which is comparable to "The Tell-Tale Heart." The main character, Prince Prospero, locks himself and his friends away in a castle to escape the dreaded pestilence, the red death. He and his friends partake in a masquerade party in which a mysterious reveler appears who reveals himself as the red death at the end of the story. In the climax of the story, Prince Prospero and all the masqueraders follow the mysterious guest to the last room in the apartment, the black velvet room. It is in this room that Prince Prospero and all his followers fall to their death as the red death takes dominion over all.

Novels by Stephen King may interest high school students who enjoy "The Tell-Tale Heart." King's novels are famous for gothic horror, supernatural events, and high intensity action and violence. In addition to novels, King has short story collections, Different Seasons and Night Shift. All of his stories and novels would be high interest reading for senior high and possibly mature junior high students.

"The Monkey's Paw" by W. W. Jacobs is the story of a family who comes into possession of a relic which supposedly grants its possessor three wishes, but which also brings bad luck. The first wish, for money, is answered when the only son of the family is mutilated and killed in an industrial accident. The compensation sum is the exact sum the family wished for. The second wish concerns the desire of the mother that her son, dead and buried for five days, be returned to life. As knocks resound that night, the father makes his third wish.

"Rappaccini's Daughter" by Nathaniel Hawthorne is about Professor Rappaccini, who had learned the secrets of nature, and Beatrice, his daughter, who had been tainted by her father's knowledge. Her very breath

was poisonous, and she received her strength from the fatal flowers that grew in her father's garden. Who could guess, however, that Giovanni would visit his beloved Beatrice in the garden and fall prey to that same malady?

"The Birthmark" by Nathaniel Hawthorne concerns Alymer, a doctor experimenting with controlling nature through science. He forgets his profession long enough to court and marry the beautiful Georgiana, but soon develops an obsessive repulsion for the tiny birthmark on her cheek in the shape of a tiny hand. He decides to use science to rid his bride of the birthmark, but accidentally kills her instead.

"Dr. Heidegger's Experiment" by Nathaniel Hawthorne tells of Dr. Heidegger, who has found the source of the fountain of youth and decides to see if his four friends will learn from mistakes made in their youth. He gives the water to them, and their actions repeat the patterns of their youth. The doctor realizes that the effect of the water is temporary and that man doesn't learn from his mistakes.

"The Cask of Amontillado" by Edgar Allan Poe is the story of Fortunato, who falls victim to Montresor's plan for perfect revenge. A carefully developed setting and irony are important elements of this horror tale.

FOOTNOTES

[1]Daniel Hoffman, Poe, Poe, Poe, Poe (Garden City, N.Y.: Doubleday, 1972), p. 229.

[2]E. Arthur Robinson, "Poe's 'The Tell-Tale Heart,'" Nineteenth Century Fiction, 19 (March 1965):369.

GUIDE FOR READING--"The Tell-Tale Heart": Sequencing of Events

Directions: Put the following sentences in the correct sequence for the plot of the story. Use "A" to designate the first event.

_____ 1. "...the old man sprang up in bed, crying out..."

_____ 2. "I was never kinder to the old man that during the whole week..."

_____ 3. "I admit the deed!"

_____ 4. "Why will you say that I am mad?"

_____ 5. "I made up my mind to take the life of the old man."

_____ 6. "I bade the gentlemen welcome."

_____ 7. "His eye would trouble me no more."

_____ 8. "In an instant I dragged him to the floor and pulled the heavy bed over him."

GUIDE FOR READING--"The Tell-Tale Heart": Sensory Imagery

1. Which of the five senses of the narrator were acute?

2. List at least twelve examples of sensory imagery from the story.

3. At what point can you detect a shift in the tone of the story as related to the sensory imagery?

GUIDE FOR READING--"The Tell-Tale Heart": Character Study

As you read, list actions that reveal the narrator's character to you.

1.

2.

3.

4.

5.

6.

7.

8.

9.

10.

From your list of actions, draw conclusions about the character of the narrator. Then list three adjectives about the character that reveal your conclusions.

1.

2.

3.

GUIDE FOR READING--"The Tell-Tale Heart": Figures of Speech

I. An author uses figures of speech to add special effects to his writing and enhance the overall effect of his work. Poe uses several figures of speech in his short story, "The Tell-Tale Heart," among them personification, simile, verbal irony, and situational irony. List as many examples of figures of speech as you can find in the story. Try to find at least one example of each type listed above. Label your examples.

1. _____

_____

2. _____

_____

3. _____

_____

4. _____

_____

5. _____

_____

6. _____

II. What effects does Poe achieve by using these particular figures of speech? How do you think these details work toward achieving the "single effect" on the reader that Poe desires to create? Be ready to defend your ideas.

_____

_____

_____

_____

_____

MACBETH

William Shakespeare

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OVERVIEW

Shakespeare's Macbeth, long included in the canon, offers a multitude of instructional opportunities and lends itself to several critical approaches, the most prominent of which are New Criticism and Neo-Aristotelian. The rich texture of the play, especially its use of metaphors and images to establish atmosphere, setting, character, and theme, invites a New Critical approach. Because the drama centers on a character's fall from grace and his subsequent deterioration, a Neo-Aristotelian study of plot structure as well as the functions of the other dramatic elements leads to an understanding of the theme. Of course a psychological reading (the understanding of characters as revealed in action, thought, and imagery) will emerge from the study of structure. Additionally, an historical approach (clarification of topical references and a consideration of Macbeth as a work that though vital today spoke to its original audience in a special way) would enhance, indeed be necessary to, understanding the play. An archetypal study would be stimulating for advanced students[1]; this guide, however, is designed for use with regular or average high school seniors and therefore will not address archetypes.

While acquainting students with a masterpiece in our literary heritage, the study of Macbeth also provides numerous instructional opportunities, all of which lead cumulatively to not only reading skill but also appreciation. Its rich metaphoric and symbolic language; its use of soliloquy in revealing the progression in the psychological consequences of evil and guilt; its effective use of comic relief; it sophisticated structuring of plot, which reveals principles of authorial selectivity; its frequent use of dramatic irony to sustain tension; its development of characters through contrasts with other characters and though clusters of images as well as through action; its use of recurring sounds and images to establish and sustain setting and tone; its similarities to the nature of both classical tragedy and the morality play; its archetypal characters and themes; its dramatic adaptation of historical persons and events; and its use of topical references

that continue to speak to the modern audience as metaphor are major reasons for choosing Macbeth for study. Finally, it provides the opportunity for acquainting students with the skills peculiar to reading drama.

With its richness Macbeth also brings several challenges to the teacher. One is the negative mind set of students who regard Shakespeare's works as being too too difficult. This can be overcome, in part, by assuring students that audio-visual aids and frequent guided discussions will help them to understand a work of this magnitude. Another challenge is syntax. A brief review of blank verse will be helpful, and the teacher must keep in mind that students become more comfortable with the syntax through repeated exposure and through oral and visual presentation. Topical references, the soliloquies, and the role of the witches are sometimes troublesome for students, so these potential problems have been addressed in Prereading Activities below. Vocabulary is also challenging, but most texts provide helpful glossaries. Especially helpful are the glossaries in the Signet Classic and the Penguin editions of the play.

SUGGESTED INSTRUCTIONAL OBJECTIVES

The study of Macbeth should:

1. Acquaint the student with a masterpiece in our literary heritage and foster appreciation of excellence, leading to further reading

2. Enable the student to recognize and understand how imagistic and symbolic language functions in establishing both setting (atmosphere and tone) and character and how it suggests theme

3. Remind the student, through demonstration, that many of our everyday expressions are metaphoric

4. Lead to the student's understanding and appreciating soliloquy not only as a functional convention in Shakespeare's dramas but as a useful method in today's films

5. Guide the student in the process of understanding the nature of tragedy within the value system of Western culture and to reinforce awareness of not only physical but also psychological consequences of one's actions

6. Enable the student to understand and appreciate the use of comic relief

7. Help the student to understand how plot structure shapes meaning, both the thematic statement of the work and the audience response to the work

8. Demonstrate to the student that understanding of historical context can enrich the reading experience

PREREADING ACTIVITIES

1. Imagery. To help students recognize the significance of major clusters of images, ask them which figures of speech and expression they associate with darkness and light (Prince of Darkness, Light of the World, I see the light, to shed light on something, to be in the dark, light of my life, different as day and night, etc.). Write these on the board as students think of them. Then classify the expressions according to good or bad connotations. This reminds students that many of our everyday expressions are figurative and thus aids in preparing them for reading a poetic drama. Next, look at I, v, 48 ff. Have students identify the light and dark images in the passage and to explain what those suggest about the speaker's thoughts and feelings.

   Joined with the light-dark images are the clothing images. The teacher can point to the significance of such images by prompting consideration of everyday expressions and what they mean: Do clothes make the man? Can you always judge a book by its cover? What does "big shoes to fill" mean? Do people try to prove anything by how they dress? Do you ever notice incongruity between dress and person? Students should be encouraged to note the clothing images as they read and to note that as those images cluster they suggest added meaning in characterization and theme.[2]

2. Setting and atmosphere. Begin by asking students how many of them like horror movies, including the old late-night "spook shows." (Many of them do.) How is the atmosphere established? Do these elements of setting and atmosphere function in any way as foreshadowing? Obviously, the answer will be "Yes," so ask "How?" Explain that many of the identified elements are among the Gothic conventions. Having done this, play a recording of I, i. (The Royal Shakespeare recording is recommended.) Ask students what atmosphere is evoked, and ask whether there is foreshadowing of what will happen to Macbeth. References to "The Raven," "The Fall of the House of Usher," or to other "instant atmosphere" works with which students are familiar will be helpful.

   Point out also the importance of noting Scene and Time at the beginning of the play. This will also be an appropriate time to call attention to the importance of noting stage directions in the text and will lead to the consideration of the soliloquy, particularly as each is identified as "Aside."

3. Soliloquy. The Shakespearean soliloquy is heard by the audience, so why can't the other actors on stage hear it? Unless this question is dealt with, the play will be "spoiled" for some students. Ask the students how in TV soap operas and in movies the private thoughts of characters are revealed to the audience (letters, speech over music while the character is shown in a pensive mood). Remind the students that these methods work in an electronic age and then ask how in a pre-electronic age (in 1606, for example) a character's private thoughts could be communicated to an audience. This should lead to the students' realization

that the soliloquy as used by Shakespeare was necessary, and the teacher might also explain that the soliloquy was an accepted convention and did not spoil the dramatic credibility of a play. The play is after all an imitation of an action.

4. Role of the witches. If students are familiar with The Prince and the Pauper, The Crucible, or other works in which witches play a part, ask them to enumerate the kinds of occurrences for which witches are blamed. So that students will not interpret the witches as agents of inevitable fate but rather as temptresses (a distinction that seems necessary in order to see Macbeth as a creature of choice rather than as a victim or puppet of evil) it will be advisable to review Elizabethan belief in witches. If students have only a vague conception of witches, a review of Elizabethan belief will be necessary.

   Begin by telling the students that belief in witches was not limited to the lower classes. James I, monarch when Macbeth was first performed, was the foremost witch-hunter of the day. His Demonologie (1597) describes witches' evil workings (bad weather, souring milk, bad crops, killing livestock, and most fearsome of all, leading humans to evil actions, thereby procuring their souls for the devil). The work also describes how to detect witches and how to counteract witches' spells. Also, the fact that approximately 8,000 women (the figures vary) were burned at the stake between 1560-1660 attests to the sincere belief in witches. The Shakespearean audience would probably have seen the "weird sisters" as temptresses, tricky agents of evil, not as absolute contollers of human souls. Understanding the witches in their historical context will enrich the students' reading experience.[3]

   The clarification of the role of the witches can be delayed until Act I has been read, as the role of the witches could profitably be defined inductively. Note especially Macbeth's soliloquy in I, vii, in which he weighs the reasons for not yielding to his dark desire, evidence that his mere "conversation" with the witches has not automatically turned him into a villain. Note also IV, i, in which Macbeth catalogs some of the witches' powers/activities.

5. Film. The last of the prereading activities should be the viewing of Roman Polanski's Macbeth (Swank Films), either in part or in its entirety, depending on teacher preference. This excellent film helps students to overcome negative mind set. Not only are they able to put face to character, but they are also able to identify readily with the characters because of the relative youth of the major actors. Hearing the language in the context of visual action, gesture, and setting helps them with syntax and enriches appreciation of Shakespeare's use of language in the written text. Also, the realistic background details add to knowledge of the period. Though the value of pre-viewing a play or story is questionable in many cases, the teacher need not be reluctant to show Macbeth, as that will enhance understanding and appreciation of the language, structure, and theme of the drama, central to three of our

objectives for studying the play. We must be mindful, also, that Elizabethan audiences knew the plot (as do we as teachers) and still appreciated it.

6. Concept of order. Details in II, i and iv emphasize that order has been destroyed, that chaos reigns, that the natural order has been destroyed through the murder of the king. Before the reading of Act II, attention to the Elizabethan world picture, a scheme in which the monarch was seen as the great stabilizer, would be worthwhile. Helpful in explaining the Elizabethan concept of cosmic order is E. M. W. Tillyard's The Elizabethan World Picture.[4] The consideration of hierarchies of man and animal, besides explaining the language in scenes i and iv, could lead to interesting treatment of metaphoric language and its use of animals, with school mascots being of particular interest.

POSTREADING ACTIVITIES

To structure discussion--and thereby focus on the objectives established for studying Macbeth--the following questions might be used:

Act I

1. In a journal entry present the impression or picture you have of Macbeth at the end of Act I. Note especially scene vii, 1-28. What is revealed about Macbeth's state of mind? What is the conflict present for him? What significant consideration does he fail to address? What is the question raised in your mind by the end of Act I? What are we led to think will happen?

2. How is atmosphere/tone established? How is it sustained? See, for example, iv, 12-14, noting the irony arising from the incapacity to distinguish between appearance and reality.

3. In view of the behavior of the Thane of Cawdor, what is ironic about Macbeth being named Thane of Cawdor?

4. What is the effect of the witches' predictions on Macbeth? On Banquo? In what way does Banquo's response to the witches' prediction influence our impression of Macbeth's response to them?

5. Re-read I, iv, 48-53. What does this speech contribute to the plot? Why is this information included at this particular place?

6. What is the purpose or function of each scene in creating our impression of Macbeth in Act I? (The sequence of scenes and the impression of Macbeth presented in each scene provides opportunity for consideration of plot structure as it relates to the nature of the tragic character and finally to the meaning of the play.)

7. What is your impression of Lady Macbeth? Cite specific lines in the text to support your picture of her. Consider carefully I, v, 41-54. How do these lines suggest a strong association between Lady Macbeth and the witches? Note her comments to Macbeth, v, 47-50, and note also Macbeth's comment that immediately precedes those lines.

8. Why is it important that our first impression of Macbeth be that of a brave and honorable soldier? How does this influence whether we care what happens to him?

9. What is the dramatic effect of our learning about the plot to murder Duncan before it occurs?

10. Act I is rich in figures of speech. Identify those that suggest deceit, masking, or veiling the truth. Relate them to the witches' last lines in scene i and the first words Macbeth delivers in the play.

Act II

1. How do scenes i and iv parallel and reinforce each other? Focus on nature images, dark-light images, and fair-foul images.

2. Reconsider Act I, v and vii. Which one of the two, Lady Macbeth or Macbeth, considers the long-term consequences of his/her actions? Cite specific lines to support your answer. Do the specifics you have cited make Macbeth's and Lady Macbeth's reactions after the murder predictable? Explain.

3. What does Macbeth's soliloquy in i, 33-64 reveal about his character?

4. The porter scene serves as comic relief. Why is relief needed at that particular point? Also, does the scene serve another purpose? What? (foreshadowing)

5. Cite examples of the effects upon nature of human deeds. Is it necessary that the reader accept those effects as actual, or are they effective metaphorically? Explain what they suggest as metaphors.

6. To where do Donalbain and Malcolm flee after the murder? Why do they flee? How is this part of the fair-foul irony?

Act III

1. Cite examples in scenes i and ii that indicate change in Macbeth's character; in Lady Macbeth's. What is the change that has occurred in their marital relationship?

2. Journal entry: Do you think the third murderer was Macbeth? Explain.

3. Scene iv presents a staging challenge to every director of Macbeth. Identify the challenge and describe how you would stage this scene were you the director.

4. Explain how scene vi moves the action toward a resolution, the climax having occurred in scene iv.

5. Explain why Hecate is angry at the three "weird sisters." What does Hecate plan for Macbeth?

Act IV

1. Describe the apparitions that are conjured in scene i. What seems to be the two-fold purpose of the scene? Note III, v, 23-33, in which Hecate tells the other witches of her intention. Does giving Macbeth a false sense of security build suspense? Explain. Which of the apparitions disturbs Macbeth most? Why?

2. Macbeth's last speech in scene i, 144 ff., reveals further shift in his character. How does the Macbeth of that scene contrast with the Macbeth of Acts I and II? Cite specific lines that substantiate your response.

3. Why does Malcolm misrepresent himself to Macduff in iii, 57-99? Is he paranoic? Explain, keeping the atmosphere of the play in mind.

4. What is the function (determined by its effect) of the dialogue betwen Lady Macduff and her son (scene ii)?

5. What is the description of life in Scotland presented in scene iii? Point to the lines which are most forceful in that description.

Act V

1. What are the events Lady Macbeth refers to in her sleep walking? What seems to trouble her most? Re-read II, ii, 64 ff. and contrast that speech with Lady Macbeth's troubled ramblings in V, i. What seems especially ironic?

2. Scene ii is especially rich in imagery. The clothing image appears again; cite the lines in which it occurs. What are the metaphors in lines 25-31? Name both.

3. Analyze Macbeth's soliloquy, scene iii, 19-28. Did Mentieth and Caithness exaggerate in scene ii? Explain.

4. In scene iv the prophecy of the third apparition is set in motion. Explain. Does this foreshadow or point to predictable happenings? Explain.

5. Re-read scene v, 9-14. Contrast this with I, vii, 30-34, 46-47 and II, i, 33-59.

6. Macbeth's speech in scene v, 18-28, is the best known of the entire play. To what does Macbeth liken the human life? What, in a single

word, is the tone of that speech? Though Macbeth has lost the nobility of character, do you feel any pity for him? Explain.

7. Return to I, iii, 123-126. In view of Macbeth's destruction, what is ironic in these lines?

8. Review II, ii, 34 ff. With which of the characters, Macbeth or Lady Macbeth, do you most nearly identify? How does this influence you in feeling pity for each of them?

The Play as a Whole.

1. Macbeth is responsible for several murders. How many do we see him commit? Why did Shakespeare structure the play in this way? What do you think is the intended effect of this structure?

2. Look again at III, iv, which is regarded by many as the turning point of the play. Defend or refute that opinion, presenting as many arguments as you can. (This would be a good assignment for journal writing. Discussion should follow.)

3. According to Aristotle, the audience should, during the course of the play's action, feel pity and fear and by the play's end should be purged of these feelings. Do you experience any sense of relief (catharsis)? Did you feel pity? Fear? What was the nature of your feeling, and how were you relieved of the feeling?

   An attempt to distinguish between tragic "pity and fear" and pathos might be necessary. The teacher might be able to define that distinction through a series of questions: If a "more good than bad" man were tempted to, and yielded to, an evil action that led to his ruin, would that be tragic, or would it be simply pitiful? Would the witness to that action and subsequent ruin experience a sense of loss? would a person whom you know to be "more good than bad" (as we at first come to know Macbeth) evoke a sense of tragic loss if he were to commit an evil act that led to his ruin? On the assumption that you see yourself as "more good than bad" and that you face temptations (and the trickery of those temptations), do you experience any degree of fear because of what you have seen happen to that person? If so, why? If not, why not? (If not all, at least enough of the students should answer affirmatively so that the nature of the tragedy and tragic character can be "formalized.")

4. To reinforce the significance of figurative language, ask students to rewrite in a very plain style--without the use of figurative language--Act V, ii. Ask a volunteer to choose a partner and read the rewrite to the class. The scene is short, so three or four papers could be presented in this way. (At this point, the teacher can exercise choice, depending on which objective, 2 or 3, is to receive greater attention. If 2 is to be emphasized, proceed with the exercise as presented. If 3 is to be emphasized, ask the students to strengthen their rewrites by

including figurative language in them. Share through oral presentations and then ask for student evaluations. Another variation that could reflect a student's aesthetic interpretation is to rewrite any scene(s), using slang, original figures of speech, or any other form that will make the student's aesthetic understanding obvious.) Then play a recording of the scene as Shakespeare wrote it. Ask for student evaluations of the various versions, including Shakespeare's: Is one more forceful and effective than the others? Why? (This might not produce the desired response, but if it prompts honest and substantiated response, not all is lost.)

5. Prepare a handout which summarizes the story of Macbeth as related in Holinshed's Chronicle. (A student or a small group of students could do this.) As a journal entry, have the students list the differences between the historical account and the play. Then the students are to answer the following questions: Would emphasis on historical facts have improved Shakespeare's play? Why do you think so? Was Shakespeare's main reason for writing the play to preserve history? If so, why do you think so? If not, then what was his purpose? Would you have been entertained, stimulated, frightened by a play that just told a story? Explain. (Admittedly, these are loaded questions, but they should prompt thought about the nature of tragedy as an imitation of an action, as poetry.)

6. Reread the porter's scene, II, iii, and argue either that the scene is a disruption that spoils the natural course of action or that it is an effective scene that serves more than one purpose (pointing out those purposes, or course).

7. Have some fun with speculation. If Macbeth had been married to a Lady Macduff instead of to a Lady Macbeth, would he have "turned out" the way he did? Base your speculations on what you are able to surmise from the text, what you know about the characters being considered. Of course this is a moot question because had Macbeth acted otherwise we would have either no Macbeth at all or a very different play altogether. Dealing with the question is worthwhile though because the process of doing so helps to clarify one's impression of Macbeth.

EVALUATION

1. At the end of I, i, "Fair is foul, and foul is fair;/Hover through the fog and filthy air" sets the atmosphere of the play. Explain why this description of things is appropriate in view of major events in the play.

2. Trace Macbeth's soliloquies, explain what they reveal about Macbeth's state of mind, about him as a person, as he moves through the play. (Students should be permitted to look at the text to complete this assignment.)

3. Present a character sketch of Lady Macbeth. Please refrain from using her as text for a sermon, as to do so might blind you to what might be seen as admirable characteristics; instead, present as complete a characterization as possible, noting both action and speech.

4. What does the play mean? Does it perhaps present more than one meaning? Discuss your responses to these questions.

5. The morality play (still performed in Shakespeare's day) depicted the contest between forces of good and forces of evil, the prize being man's soul. Usually the enticement offered by the forces of evil was worldly goods and power, as is the case with Macbeth. Though this is only one similarity between Macbeth and the traditional morality play, some readers argue that Macbeth shares other characteristics and qualities with those plays. If Macbeth did not "work" for you as a classical tragedy, consider it as a morality play that is intended to be didactic, that is intended to reach morality through the depiction of one man's plight in the context of the battle between good and evil.

RELATED WORKS

Individuals (pernaps reading in small groups) who enjoyed Macbeth might also consider these works:

1. Other tragedies by Shakespeare, especially Othello, as it too dramatizes how a tragic flaw (jealousy) causes the destruction of all that he values.

2. The Tragedy of Doctor Faustus (Christopher Marlowe), in which the protagonist makes an agreement with the devil whereby in exchange for worldly powers and goods the devil gets Faustus' soul.

3. Selections from Mirror for Magistrates, stories of historical figures who give in to ambition, greed, etc., and are subsequently punished; many of the stories are "tragedies" of retribution.

4. The Crucible (Arthur Miller), which though not identical thematically with Macbeth treats of witches and how belief in them shapes one's view of humans and human events.

ENDNOTES

[1]Herbert R. Coursen, "In Deepest Consequence: Macbeth," Shakespeare Quarterly, XVIII, 375-388.

[2]Caroline F. E. Spurgeon, "Shakespeare's Imagery in Macbeth," Shakespeare's Imagery and What It Tells Us (New York, 1935), pp. 324-35. See also Cleanth Brooks, "The Naked Babe and the Cloak of Manliness," The Well-Wrought Urn (New York, 1947), pp. 22-49.

[3]Willard Farnham, "The Witches," Shakespeare's Tragic Frontier: The World of His Final Tragedies (Oxford, 1973), pp. 80-82. For further detail see Marvin Roxenberg, "Weyward Sisters," The Masks of Macbeth (Berkeley, 1978), pp. 1-32.

[4]"The Links in the Chain" (New York, n.d.), pp. 66-82. See also John Holloway, The Story of the Night (London, 1961), pp. 57-74.

BIBLIOGRAPHY

Though this teaching guide has been devised out of group brainstorming rather than from direct reference to printed sources, there are, undoubtedly, unidentifiable "appropriations" present here: from former teachers; from former students who have triggered different approaches; from borrowed ideas we have used so long we think of them as our own. To all of these unnamed people we are grateful.

Following is a partial list of books and articles that have been helpful in the study of Macbeth:

Archetypal

Coursen, Herbert R. "In Deepest Consequence: Macbeth," Shakespeare Quarterly, XVIII (Autumn, 1967), 375-88.

Imagery

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Rosenberg, Marvin. The Masks of Macbeth. Berkeley: University of California Press, 1978.

World Picture

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Tillyard, E. M. W. The Elizabethan World Picture. New York: Vintage Books, n.d.

GUIDE FOR READING - Macbeth

Figurative Language in Establishing Character and in Creating Irony

1. List the terms you would use to describe a person's deceitfulness, duplicity, dishonesty, and corruption. (Be sure you know the meanings of these words.) Examples are "snake in the grass" and "two-faced."

2. List the terms and figures of speech you might use to indicate that a situation is not what it appears to be or what it should be. "You can't judge a book by its cover," "Appearances are deceiving," and "fake" are examples.

3. As you read Act I, make a list of the figures of speech that Shakespeare uses to suggest an individual's deceitfulness, duplicity, dishonesty, or corruption.

4. As you read Act I, make a list of figures of speech that Shakespeare uses to suggest that situations are not what they appear to be (appearance vs reality).

5. Having completed the reading of Act I, compare the lists in 1 and 3 and the lists in 2 and 4. a. Which lists are more original? b. Which lists contain more cliches, slightly tired or worn-out expressions? c. In a sentence, which lists seem more effective in suggesting meaning, and why?

OF MICE AND MEN

John Steinbeck

Betty Esslinger
Scottsboro High School
Scottsboro, Alabama

Ann Sharp
Scottsboro High School
Scottsboro, Alabama

Norma Wyckoff
Opelika High School
Opelika, Alabama

OVERVIEW

In Soledad, California, near the Salinas River, two migrant workers, George Milton and Lennie Small, stop to rest. George, a small but wiry man, is Lennie's constant companion. Since he is more intelligent than Lennie, George does the talking for the two of them. Lennie, large but simple-minded, can only act upon George's command. Lennie's desire to pet soft things has forced them to flee from the town of Weed and to find new employment. With sycamore leaves whispering in a light night breeze, Lennie and George bed down under the stars and discuss the dream of owning their own little piece of land.

The next day, George and Lennie arrive at a ranch hoping to earn enough money to accomplish their dream. Candy, the bunkhouse swamper, overhears George and Lennie discussing the dream and asks to share in their plan by investing his money in the farm. The thought of the dream coming true makes Lennie smile. Bursting into the bunkhouse, Curley, the boss' short-tempered son, misinterprets Lennie's smile and picks a fight with him. After taking a brutal beating, Lennie crushes Curley's hand at George's command. Later, Lennie visits Crooks, the black stable hand and shares the dream of owning the farm. George is annoyed to learn that Candy and Lennie have shared their dream with Crooks.

While the other ranch hands are busy pitching horseshoes, Lennie plays with a puppy in the barn. When the puppy snips at Lennie, he accidentally breaks its neck. Just at that moment, Curley's wife enters the barn looking for companionship. She invites Lennie to touch her soft hair, but Lennie holds her hair too tightly. Frightened by Lennie's strength, she screams. Lennie accidentally kills Curley's wife in an attempt to quiet her.

Knowing that he has done "a bad thing," Lennie flees to the banks of the Salinas. Candy finds the dead body and notifies George of the woman's

death. As the ranch hands gather, George slips away and steals a gun. Curley, hungry for revenge, insists upon a lynching or a slow death for Lennie who has returned to the river bank. George finds Lennie first. Describing their dream one last time, George tells Lennie to "Look down there acrost the river, like you can almost see the place" (p. 116). Then, with a single gunshot, the dream of the two drifters comes to an end.

John Steinbeck's Of Mice and Men has several characteristics that make it an unforgettable study for both the teacher and the student. It is a brief novel with crisp characters and a direct and forceful theme. It contains a richness of detail and a seriousness of subject matter that can challenge even the brightest student. The novel is structured very tightly. Its list of characters is small, and each person is easily distinguishable in manner and temperament. The novel's language is simple and easily grasped, yet the plot will keep students wondering what's going to happen next. Of Mice and Men brings to life an exceptionally vivid cast of characters as well as considers a number of profound and universal issues. Thematically, the novel can be a catalyst for extensive discussions of such issues as the relative importance of intelligence, the need for friendship, and the place of dreams and goals in man's life. Of Mice and Men lends itself to three different critical approaches: Neo-Aristotelian, New Criticism, and archetypal. In this teaching guide, the primary critical approach used will be Neo-Aristotelian in order to examine the structure of the novel, character relationships, and themes which have made Steinbeck's novel widely read and taught.

The publisher of Of Mice and Men, Bantam (The Viking Press), suggests that it is written on a fifth grade reading level; but because of potentially offensive language, the nature of the complex character relationships, and the tragic ending, the novel might be better suited for high school students in grades ten through twelve. The novel lends itself to teaching a wide range of ability levels. Depending upon the teacher's purpose, the novel might be taught to honors or advanced students in grade ten and on any level in grades eleven and twelve. This teaching guide is directed toward homogeneously grouped tenth, eleventh, and twelfth grade students. Suggested reading time for prereading, post reading, and evaluation is one week. If the movie is available, the teacher might allow three days for viewing and discussing in addition to discussion and evaluation time.

SUGGESTED INSTRUCTIONAL OBJECTIVES

After studying this work, students...

1. should be able to understand the novel's structure through its six main episodes

2. should be able to recognize George (or Lennie) as the novel's hero by studying the details in the novel as they relate to the structure

3. should be able to identify and discuss the theme of loneliness

4. should be able to discuss the place of dreams and goals in man's life

5. should be able to identify tone and tonal shift

6. should be able to recognize images and their relationship to the characters and themes of the text.

PREREADING ACTIVITIES

1. Explain (or review) the concept of plot pyramid and its components (i.e., exposition, rising action, climax, falling action, denouement), relating each to a novel, play, or TV drama that is familiar to the class. Ask students to see if they can apply the events in the novel to the pyramid as they read.

2. Ask students to identify the mood that is evoked in the first three pages of the novel by having them list adjectives and phrases that express the mood. Discuss the effect of the mood as applied to the exposition component of the triangle. Ask them to consider this question as they read: Is the mood consistent in the novel? If the mood changes, cite the passage where mood shifts. Why does the mood shift at that particular point?

3. Read aloud pages 1-3 and the first paragraph of dialogue. Discuss the contrast of descriptive physical traits of each man. Note the commanding qualities of George as the leader as opposed to his opposite, Lennie. Ask the students to keep the following questions in mind as they read:

   A. What do you consider heroic qualities?
   B. What actions or attributes constitute heroic behavior?
   C. Which man exhibits these behaviors?
   D. Must all heroes be successful? Explain.
   E. Can a hero have a flaw, weakness, or fault? Explain.

4. Open class discussion. Use the following to help lead the discussion:

   A. How important is friendship?
   B. To what lengths will one friend go for another?
   C. Has anyone in the class ever moved into a new school? How did you feel before you made friends?
   D. What if you were totally alone with no parents and no place that you could call home? How would you feel? Elaborate.
   E. What conclusions can you draw from our discussion on the importance of human companionship?

   As you read, keep in mind what has been said in our discussion. Keep in mind the idea of loneliness. Think about who in this story is lonely. What actions take place because of the character's loneliness?

5. Ask students, "If you knew you would be granted the fulfillment of three dreams, what would be your three dreams?" (Students might respond with the dream of wealth, success, happiness, owning land or a house, independence, self-worth, etc.) The responses would be listed in a journal, categorized in groups, or given in open class discussion. Ask the students to keep the following questions in mind as the read:

   A. Why do George, Lennie, and other characters dream and fantasize?
   B. What results from their dreams?
   C. How can the accomplishment or defeat of any person's dream make him a success or a failure?

6. Bring to class a painting, a picture from a magazine, or any other work of art that would evoke some kind of sensory response. Ask students to tell what they see in the picture, what they hear, what they taste, what they smell, and what or how they feel toward the picture's representation. This activity will help students grasp the idea of images represented in art.

   A. To transfer imagery to literature, the teacher might explain that an image is a picture painted with words. Give the students a copy of the following poem and ask them what images they can see, hear, touch, or smell as the poem is read aloud.

The Eagle

Alfred, Lord Tennyson

He clasps the crag with crooked hands,
Close to the sun in lonely lands,
Ringed with the azure world, he stands.
The wrinkled sea beneath him crawls;
He watches from the mountain walls,
And like a thunderbolt he falls.

   Classify the responses into sensory categories. Lead students to a definition of imagery.

   B. With the definition of imagery in mind, read Chapter 1 of the novel aloud. As you read, students should write down images of sight, sound, touch, smell, and taste as they encounter them. Compare the list of images.

7. After reading the entire chapter, ask the following questions to prepare the students for other images in the novel:

   A. What sensory images does Steinbeck use in the first two paragraphs? Watch for a similar scene later in the novel and note similarities and differences. What mood or tone do these images evoke?
   B. What animal images are associated with Lennie?
   C. What adjectives and verbs does Steinbeck use to describe Lennie in this chapter?

GUIDE FOR READING

The sociogram (Activity 1) is designed to help students understand character relationships in the novel. Suggested use: After reading Chapter 3, students could group the characters together to examine their relationships to one another. It might be interesting to have students do this same activity after completing the novel to see if students will make any changes in their grouping. Of course, the activity sheet could be used in an open class discussion after the students have completed the novel. You might do a small group activity and let students compare their ideas before bringing them to the class. (Student handout for this activity is located at the end of this guide.)

A second attached reading guide (Activity 2) was designed to assist students in understanding setting, character, and action in the novel and predicting upcoming events. You might want to divide the novel in three sections for study: Section I (Chapters 1-2), Section II (Chapters 3-4), and Section III (Chapters 5-6). (Questions on a student handout immediately follow this guide.)

As a suggested enrichment activity (Activity 3) you might have students take their responses in Activity 2 and work up a short three-act dramatic presentation of the novel. The class could be divided into three groups--one for each act--and each group write their script for the play. If a video machine is available, it might be interesting to tape the students' production. Student groups could then discuss why they did or did not emphasize certain scenes. Each group could defend how certain characters were portrayed. This could lead to a discussion of heroic or non-heroic representation.

POSTREADING ACTIVITIES

The following questions and activities might be used to structure discussion of the novel:

1. Have students make a "dream chart" as follows in order to see the structure of the "best laid plans" theme.

DREAM CHART

THE DREAM	Ch. 1	Ch. 2	Ch. 3	Ch. 4	Ch. 5	Ch. 6
LENNIE						
GEORGE						
CROOKS						
CURLEY'S WIFE						
CANDY						

(+) dream envisioned, positive images (-) inference, negative images

Discuss how the "dream chart" reflects the dramatic structure of the novel. Plot the structure and discuss how the structure leads to the dramatic effect at the end.

2. Have each student develop a plot pyramid in which he charts rising action to the point of climax and the falling action to the denouement. Compare the details, especially the climax of the novel.

3. Use a comparison and contrast discussion of Lennie and George to reinforce their roles in the novel. Review their concept of what constitutes a hero. Lead the discussion to a synthesis of heroic characteristics and have the class answer these questions; Is Lennie or George the hero? Is either "successful"? What does the answer to the previous question say about contemporary heroes? This could lead to a discussion of the "heroic paradox."

4. Conduct a mock trial of George. Divide the class into judge, lawyers, jury, witnesses (characters in the story), and audience. Let students write the script and determine George's fate. It might be interesting to have Lennie's voice from the grave react to George's sentence as the trial closes.

5. The students might be given a typed copy of the song "The Impossible Dream" by Joe Darion. Have them read the song silently. As they read, ask them to look for descriptive words or phrases that remind them of George, Lennie, and their dream. If a recording of the song is available, students might enjoy listening to it in class. (A copy of the lyrics is included at the end of this guide ready for duplication.)

6. Re-emphasize these questions: (1) Why do people dream? (2) What happens to the dream in Of Mice and Men? (3) Use the accomplishment or defeat of a character's dream to arrive at a theme for the novel.

7. To reinforce the discussion of images, use the following questions as a guide.

   A. How do the animal images associated with Lennie in Chapter 1 change as you progress through the novel, especially in Chapters 4, 5, and 6?

   B. What sensory images does Steinbeck use in the last chapter? Compare and contrast these images to the sensory images in Chapter 1. How has the mood or tone changed in this chapter from the similar scene in the first chapter?

   C. Based on Lennie's actions and words, what insights do you have that Lennie can or cannot live in a human world? Why does he kill the mouse, the puppy, and Curley's wife?

D. Look closely at the dialogue that Lennie has with the visions of Aunt Clara and the giant rabbit (page 112). What does the dialogue indicate about his feelings for what he has done? (Suggested response: Lennie feels no guilt for what he has done because he does not realize the weight of his actions.) What conclusion can you draw here about Lennie's human or animal nature? (Suggested response: Because Lennie feels no guilt in killing the puppy or Curley's wife, we may conclude that he lacks a conscience, one of the things which separates man from animal.)

EVALUATION

Students' success in fulfilling instructional objectives might be determined by some of these evaluation activities:

1. Describe the character of Lennie by focusing on his behavior and actions as they relate to Steinbeck's emphasis on animal imagery. How does his ultimate tragedy relate to this imagery?

2. Give the class a copy of Oscar Wilde's "Ballad of Reading Gaol."

   Each man kills the things he loves
   by each let this be heard
   The coward does it with a kiss
   The brave man with a sword.

   Write an interpretation of this poem and relate the meaning to the novel.

3. Write an essay based on "Am I my brother's keeper?" To what extent does this apply to Lennie and George? To what extent do you believe (or not believe) that we should be our brothers' and sisters' keepers?

4. React in writing to this statement: "No man is an island entire unto himself." Use details from the novel to illustrate your answer.

5. Write a personal essay on the value of human companionship.

6. Curley's wife is the most anonymous figure in the novel, yet she has a direct connection to Lennie and George's dream. In an essay, characterize Curley's wife, explain her role in the novel, and explain her significance to George and Lennie's dream.

7. In an essay, discuss how the title of the novel relates to Lennie.

8. In an essay, discuss what symbolic meanings <u>man</u> and <u>mice</u> can have.

9. In an essay, discuss the implications of Lennie's last name to his role in the novel and to Steinbeck's title.

10. In an essay, relate how Lennie fits into Steinbeck's theme of man being only a small part (microcosm) of the overall natural world (macrocosm).

11. In an essay, discuss how the study of this novel has or has not changed your concept of what constitutes heroic behavior.

12. In an essay, have students apply the plot pyramid to a similar story by Steinbeck (e.g., "Flight") or another appropriate author.

RELATED WORKS

Small groups of students or individuals who enjoyed Of Mice and Men might also consider these works:

1. The Great Gatsby (F. Scott Fitzgerald). The story of the gold hatted lover, Jay Gatsby, whose quest for his dream girl, Daisy Buchanan, led to his tragic end. Set in the 1920's, the novel endeavors to present the American scene during the riotous years from World War I to the depression.

2. The Grapes of Wrath (John Steinbeck). The story of the Joad family, who set out for California as migrant farmers in the 1930's, searching for work and survival. This sad but realistic story reflects the sense of loneliness and desperation many Americans felt during the era.

3. "The Origin of Tularecito" (John Steinbeck). The short story about an untamed boy who, when sent to school, is beaten until he behaves like a normal boy. Tularecito never does become normal but always strikes back fiercely. It is conjectured that Lennie's character in Of Mice and Men is based upon the character of Tularecito.

4. Genesis 4, Holy Bible. Genesis 4 is the story of two brothers, Cain and Abel, who were commanded to make sacrifices unto the Lord. When Abel's sacrifice was more pleasing than Cain's, Cain killed Abel. When God questioned Cain about Abel, his response was "Am I my brother's keeper?" As punishment for Abel's death, Cain was made to wander the earth. Cain and Abel serve as parallels to George and Lennie in Of Mice and Men.

5. Le Morte d'Arthur (Sir Thomas Malory). Sir Galahad's search for the Holy Grail has been paralleled in many pieces of modern literature. According to the legend, finding the Grail--the cup Jesus drank from--would cause the finder's sins to be forgiven. The Grail serves as a symbol of that which is sought but can never be possessed. Once Galahad touched the Grail, he died and his spirit went to heaven. George and Lennie's quest for a place to live "off the fat of the land" is symbolic of the search for the Holy Grail.

6. The Glass Menagerie (Tennessee Williams). A drama that focuses on the desperation of its characters, The Glass Menagerie is an intense drama of conflict. Amanda Wingfield dwells in the glamour of her past while trying to procure a gentleman caller for her shy, crippled daughter Laura, who shelters herself in a fragile world of tiny glass animals. Amanda's son, Tom, escapes from the boredom of his life by drinking and attending movies. The three must face reality after a failed attempt to match Laura with a former high school classmate who now works with Tom. Theme and symbolism make this play an excellent companion work for Of Mice and Men.

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To A Mouse
(Paraphrased)

Robert Burns

The best laid plans of mice and men
Often go astray
And leave us nothing but pain and grief
For promised joy.

The Impossible Dream
(The Quest)

Lyrics: Joe Darion

To dream the impossible dream,
To fight the unbeatable foe,
To bear with unbearable sorrow,
To run where the brave dare not go,
To right the unrightable wrong,
To love pure and chaste from afar,
To try when your arms are too weary,
To reach the unreachable star!

This is my quest,
To follow that star,
No matter how hopeless,
No matter how far;
To fight for the right without question or pause,
To be willing to march into hell for a heavenly cause!
And I know, if I'll only be true
To this glorious quest,
That my heart will be peaceful and calm,
When I'm laid to my rest,
And the world will be better for this;
That one man, scorned and covered with scars,
Still strove with his last ounce of courage,
To reach the unreachable stars.

OF MICE AND MEN

GUIDE FOR READING ACTIVITY 1 NAME _____

Sociogram for Of Mice and Men
Character Relationships

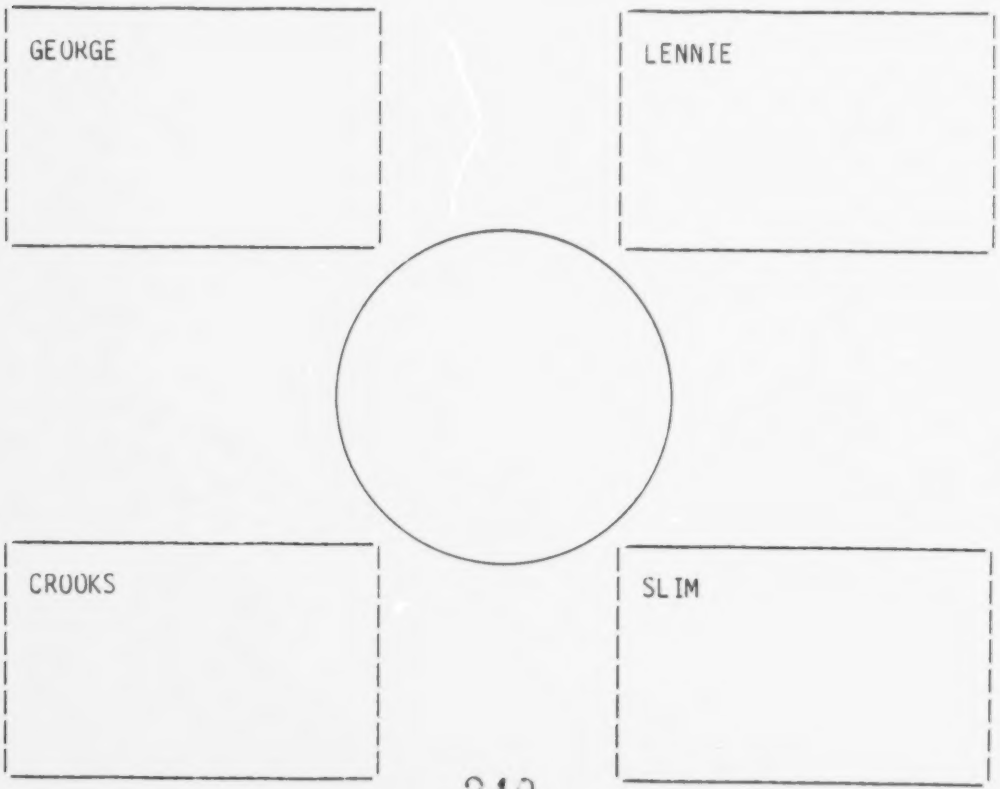
DIRECTIONS:

Put yourself in the person's place whose name appears in the box. Knowing what you know about this character (feelings, attitudes, likes, and dislikes) what other characters would you choose to share the dream or to be your companion(s)? You may choose as many as three other characters to go in the group although you do not have to choose that many. You may choose a different number of people for each character.

Be ready to defend your choice of companions. Why did you place them the way you did? What do they have in common?

Of the remaining characters which one or ones would you consider as choices and why?

In the circle place the character or characters whose name(s) appear in each group. Why do you think this character appears in each group?



GUIDE FOR READING ACTIVITY 2 NAME _____

Of Mice and Men
Section I (Chapters 1 and 2)

SETTING

1. Make a list of adjectives and adjective phrases that suggest the atmosphere of the scene by the river.

2. Compare the opening and closing paragraphs of Chapter 1. What is the effect of each?

3. Compare the opening paragraph of Chapter 2 to that of Chapter 1. How are they different in purpose? How is Steinbeck's purpose reflected in both style and content of each paragraph?

CHARACTERS

1. How do George and Lennie respond to the atmosphere created in the scene at the river? Select details from Chapter 1 to illustrate your answer.

2. George and Lennie talk mainly about their dream or plan. Compare and contrast each man's attitude toward the dream.

3. List the conflicts between characters in Chapter 2.

ACTIVITY 2, Section I -2- NAME _____

ACTION

1. Contrast George's and Lennie's reactions to Curley's wife. How does Steinbeck characterize their reactions by their manner of speech?

2. How does Candy's dog fit into Chapter 2? Cite parallel situations or characters.

PREDICTION: What predictions can you make about up-coming events?

GUIDE FOR READING ACTIVITY 2 NAME _____

Of Mice and Men
Section II (Chapters 3 and 4)

SETTING

1. What contrasting images does Steinbeck use in opening Chapter 3? What might he be implying by incorporating these contrasts?

2. Where does Steinbeck shift the setting for Chapter 4? What is significant about this setting as compared to the bunkhouse setting?

CHARACTERS

1. Explain the source of conflict and the conflict's resolution between Candy and Carlson in Chapter 3.

2. Why do you think Candy and Crooks want to be a part of George and Lennie's dream?

3. Characterize Crooks. What do you think his role is in the novel?

4. What is Curley's wife's attitude toward Curley? Can you conjecture at Steinbeck's purpose for Curley's wife in the novel?

ACTION

1. Why is the conflict between Candy and Carlson important in Chapter 3? Could this episode be a foreshadowing technique? If so, what do you think lies ahead?

ACTIVITY 2, Section II -2- Name_____

2. Describe Lennie's fight with Curley. What does the fight show about Lennie's dependence upon George?

3. Thoroughly describe George's image of "livin' off the fat of the land" in Chapter 3. To what extent is this a realistic dream for George and Lennie at this time?

4. In Chapter 4, what happens to Candy, Crooks, and Lennie when Curley's wife confronts them? Does it seem strange to you that she is after Lennie? Explain.

5. How does George react when he discovers that Lennie and Candy have shared the dream with Crooks? What could explain George's attitude?

6. Have your feelings changed toward any characters after reading Chapter 4? If so, toward which characters? Explain. Does the vision of the dream seem closer or farther away now at the end of Chapter 4?

PREDICTION: What do the characters' actions and relationships foreshadow in these chapters?

GUIDE FOR READING ACTIVITY 2 NAME _____

Of Mice and Men
Section III (Chapters 5 and 6)

SETTING

1. The setting for Chapter 5 continues in the barn, but in Chapter 6 the setting makes a full circle to where we began in Chapter 1. Even though Steinbeck takes us back to the banks of the Salinas River, the atmosphere has changed. Contrast the atmosphere in Chapter 6 to the atmosphere in Chapter 1. Explain any images of death that are mentioned.

CHARACTERS

1. What three emotions does Lennie experience after he kills his puppy?

2. What one emotion does Lennie not experience that one would usually experience at such a time?

3. What information do we get in Chapter 5 about Curley's wife and her relationship with Curley?

4. What trait in Curley's wife's character has brought her to the barn?

5. Throughout the book and especially in Chapter 5, what has Lennie done when he is in a state of panic?

6. After the murder, what harsh realization does George imply to Candy?

7. What does Curley's reaction to his wife's death show about his character?

8. What does George's action in Chapter 6 cause you to conclude about George's feelings for Lennie? Is George heroic? Explain.

MAJOR ACTIONS

1. Explain the two major confrontations Lennie experiences in Chapter 5.

2. What happens to the outward appearance of Curley's wife as she lies dead in the barn?

3. Grasping the reality of Lennie's actions, how does George describe his future to Candy? (page 104)

4. What is Curley's reaction to his wife's death?

5. Describe Lennie's two visions in Chapter 6 and explain their implication.

6. When George finds Lennie at the riverbank, instead of verbally attacking Lennie what does George tell Lennie one last time?

ACTIVITY 2, Section III -3- NAME_____

7. Why do you think George lied when Carlson asked George if Lennie had his gun?

8. What effect do Carlson's last words have on you?

CONCLUSION: What major theme or themes do you see running through the novel?

SECTION I SUGGESTED ANSWERS TEACHER'S GUIDE

SETTING

1. Deep and green; water is warm, twinkling; golden foothills; strong mountains; willows fresh and green; white, recumbent limbs; leaves are so crisp

2. The first and last paragraphs are designed to establish a peaceful, calm atmosphere. The first paragraph leaves the effect of nature and its creation being in harmony. The last paragraph leaves the effect of calm resolution at day's close.

3. The opening paragraph in Chapter 2 describes the harsh, cold reality of the "bunkhouse" world. Steinbeck's purpose seems to be to show the reader the difference in Lennie and George's dream world and the real world they must live it. The first paragraph in Chapter One is written in a very ornate, picturesque style while in Chapter Two the descriptive style is very plain and straightforward.

CHARACTERS

1. George and Lennie are at peace in the calm atmosphere in Chapter One. Several examples may be cited.

2. George exhibits almost a prayerful, religious attitude toward the dream as he repeats it to Lennie. Lennie's attitude toward the dream is childlike and anticipatory. Both men have a hopeful, idealistic viewpoint toward achieving the dream.

3. George and the ranch's boss.
Lennie's internal conflict to do as George directed him.
George and Curley; George and Lennie
Lennie and Curley; Carlson and Slim

ACTION

1. George sees Curley's wife as danger, as trouble, as no good. Lennie thinks she's pretty. George calls her a "bitch" and a "tramp." He says she's "poison," "jail bait," "a rat trap." George's reaction to her was "Gosh, she was purty."

2. Candy's dog is first pictured as Candy's constant companion then as the target of Carlson's animosity. Lennie is much like Candy's dog and so is Curley's wife.

SETTING

1. Steinbeck contrasts light and dark images at the beginning of Chapter Three. "Brightness through the windows, inside it was dusk." "... darkening bunkhouse--table... brilliant with light." Other examples may be located. Steinbeck's implication with the light and dark images is going to be a contrast of good and evil.

2. The setting for Chapter Four is in Crooks' room off the barn. The bunkhouse setting is representative of the human world of civilization where George is best suited, but the world of the barn--the less than human world of animals--is more in line with Lennie's character.

CHARACTERS

1. The source of conflict is over whether to allow Candy's dog to live or to allow Carlson to kill it. The conflict is resolved when Slim says, "I wisht somebody'd shoot me if I get old and a cripple."

2. Candy wants in on the dream because he's afraid the boss will "can" him when he can no longer work. Crooks wants in because he's fed up with being lonely.

3. "Crooks was a proud, aloof man. He kept his distance and demanded that other people keep theirs." Crooks was a lonely outcast who almost made himself believe he could share in Lennie and George's dream. It seems that Steinbeck's purpose for Crooks is to echo the black man's cry for his rights during this period in history.

4. Curley's wife is far from being the devoted, loving wife. She is bored with her existence and with Curley. Being the only woman on a ranch with all men, we might conclude that Steinbeck will use Curley's wife as a source of confict in the novel.

ACTION

1. Candy and Carlson's conflict is important because it deals with two important issues: the significance of man and animal; the question of who has the right to determine who or what should live or die. With the foreshadowing, we basically want to cause the students to think about this important episode.

2. Curley backed Lennie up against a wall and used him as a punching bag while Lennie merely stood there. Finally, Lennie begged, "Make 'um let me alone George... Make 'um stop, George." Finally, at George's command Lennie grabbed Curley's hand and held on until he had crushed it.

3. Dream description to its fullest degree begins on page 62 and runs through page 64. When Candy offers to buy in on the dream with George and Lennie it begins to seem that the dream is finally going to come true.

4. When Curley's wife confronts the men, Candy and Crooks try to stand up to her but they fail. Lennie is fascinated with her. It should seem strange to the students that Curley's wife would be interested in Lennie because of his lack of intelligence.

5. George is angry when he learns that Candy and Lennie have told Crooks about the dream. George may not want others to know about the dream because, like a wish, it might not come true if you tell it.

6. Thought question--answers will vary.

PREDICTION

Hopefully, the students will sense that trouble lies on the horizon.

SETTING

1. Originally, the river was a peaceful, comforting spot, but in Chapter Six the place doesn't seem so safe. In place of calm animals--lizards, rabbits, and deer--in Chapter Six we see a snake in the stream looking for prey. The heron in Chapter Six attacks and kills the water snake where in Chapter One the heron is flying away. Instead of a soft wind, in Chapter Six there is a "rush of wind." The leaves in Chapter One were green but now in Chapter Six they are brown and rotting.

   Death images: "a pleasant shade had fallen"; the death of the water snake; "the brown, dry leaves"

CHARACTERS

1. Lennie was angry at the puppy because it was so fragile, he's worried that George won't let him tend the rabbits, and he is puzzled about whether this "bad thing requires him to take refuge at the river.

2. Lennie does not experience sadness or grief.

3. Curley's wife tells us, "I don' like Curley. He ain't a nice fella."

4. Curley's wife has come to the barn because she's lonely and needs companionship.

5. When Lennie panics, he tends to hurt or kill someone or something.

6. George implies that with the murder, their dream is dead also.

7. Curley lacks grief and personal love for his wife, but he is eager for revenge because he sees his wife's death as an attack on him.

8. George feels that it is his duty to kill Lennie if Lennie must die rather than letting Curley torture him through a slow, painful death.

ACTIONS

1. Lennie has an imaginary confrontation with his Aunt Clara and a life-sized rabbit. He has a literal confrontation with George.

2. Note the last paragraph on page 101. In death, Curley's wife lacked "meanness and discontent." "She was very pretty and simple, and her face was sweet and young." Apparently, in death she has been restored to innocence.

3. Check the first long paragraph on page 104.

4. Curley immediately concludes that it was Lennie who killed his wife. He flies into a fury and runs furiously out of the barn determined to kill Lennie.

5. Aunt Clara appears to Lennie first and accuses him of not listening to George and not minding him. Her vision offers Lennie the option of going off by himself. The giant rabbit suggests to Lennie that he is not fit for anything. The rabbit vision seems to suggest that George might beat him up or go off and leave him.

6. George explains the dream one last time.

7. If George had told the truth, he could have been labeled a murderer. George is a survivor, and lying is his means of surviving in this instance.

8. Answers will vary.

CONCLUSION

Hopefully, the students will grasp the following themes: loneliness, man's quest for the American dream, and the role of the common man.

THE PEARL

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OVERVIEW

Thesis. John Steinbeck's novella, The Pearl, which first appeared in 1945, presents a parable of human vanity that lends itself to various critical approaches, particularly New Criticism, Neo-Aristotelian criticism, and archetypal criticism.

Plot Summary. The Pearl is the story of a poor Indian family whose simple existence is drastically changed when an apparent stroke of good fortune enters their lives. Living in a small coastal village, Kino earns a modest living diving for pearls to support his wife, Juana, and their infant son, Coyotito. When the boy is stung by a scorpion, Kino and Juana take him to the village doctor, who refuses treatment because of the family's ethnic background and poverty. Faced with the possibility of Coyotito's death, Kino desperately dives for "the Pearl of the World" with which to pay the doctor. The dive is successful beyond his wildest expectations, and the drama unfolds to show that the evil that the gem brings into their simple lives and the corruption of attitudes it provokes within the family and other major characters, particularly the physician, priest, and pearl buyers.

Despite his feelings of foreboding and Juana's pleas to throw the pearl back into the sea, Kino keeps the jewel, pointing out that it has healed Coyotito and can now bring the family prosperity and a brighter future. However, Kino soon discovers that he is vulnerable to jealousy and attack until eventually his own fears lead him to kill an unknown assailant in self-defense, and the family must flee their village. With his boat ransacked and their home burned, the three are forced to head inland to escape their enemies.

In the process, Coyotito is fatally wounded, and Kino relentlessly attacks and kills the bounty-hunters who have sought to kill the family and

gain possession of the pearl. In utter despair, Juana and Kino return to the village, carrying the lifeless body of Coyotito. As the villagers watch silently, the dejected couple cast the jewel back into the sea, longing to return to the simple life they had known before.

Critical Theories: Applications. The three approaches particularly well-suited for use in teaching this guide are the archetypal, Neo-Aristotelian, and New Criticism. Although this teaching guide relies most heavily upon a New Critical approach, either of the other two critical methods might be utilized, depending upon which aspects of the novel the teacher prefers to highlight.

An archetypal emphasis would focus primarily on the similarities among the characters and action in The Pearl and in other works which relate conflicts between good and evil. This guide attempts to do this in its own references to several appropriate Biblical parables and at least one modern novel, Animal Farm, which address many of the themes present in The Pearl. All five objectives may be adapted to an archetypal approach to the study of this novel, an approach which holds that all fiction is based on the collective themes of previous fiction.

On the other hand, a Neo-Aristotelian emphasis would primarily focus on the plot and theme of The Pearl and would divide the story into its important parts in order to determine what story is being told and how its construction contributes to the story's effect on the reader. All five objectives would be achievable within the framework of a Neo-Aristotelian analysis which gives priority to the aspects of plot, character, and character motivation.

This teaching guide is designed primarily on the basis of a New Critical approach to understanding The Pearl. Objectives 1, 2. and 4 are particularly functional within a New Critical context since they, like the majority of prereading and postreading activities as well as those of the reading and thinking guide, are particularly concerned with textual analysis of the novel by the students and with their close reading of the language of the work in an effort to understand it as a whole. Such close reading and textual isolation is characteristic of this critical approach which discounts any reference to the author's biographical background or reference to other works.

Potential for Teaching. The novel offers many opportunities for instruction.

1. It teaches values.

   A. Money is not life's most important objective
   B. Importance of family unity
   C. Drawbacks of prejudice
   D. Materialism can bring corruption

2. It allows students to consider the work as representative of the parable form.

   A. The Prodigal Son (Luke 15:11-32)

   B. The Good Samaritan (Luke 10:25-37)

   C. The Unjust Steward (Luke 16:1-13)

   D. Parable of the Pearls (Matthew 13:44-46)

3. It can be taught in conjunction with fables.

   A. Thurber's Parables for Our Times (1940)

   B. Aesop's Fables

4. It offers pleasurable reading thanks to use of sensory language.

5. It is easily adaptable to many levels of reading achievement, and its brevity is appealing.

Nature of the Class. The Pearl can easily be adapted for study by students ranging from the seventh to the tenth grade. From five to seven days should be allowed to study the novella.

Potential Problem Areas. There are relatively few problems to be encountered when teaching The Pearl. The allegory of "Songs" throughout the work is not only musical, but also is symbolic of emotions, attitudes, and psychological intuitions rooted deeply within the major characters. These "Songs," moreover, are highly characteristic of non-writing societies.

In addition, the few Spanish words should not present any difficulty as context clues frequently offer clues to their meanings.

SUGGESTED INSTRUCTIONAL OBJECTIVES

After reading this novella, students should...

1. be able to identify causes of Kino's corruption

2. be able to determine whether Kino is a contemporary tragic hero and provide supporting details to substantiate their responses

3. be more conscious of the influence of materialism within their own lives

4. be able to identify the major theme(s) the writer is emphasizing and provide supporting details to substantiate their responses

5. understand the concept of "parable" as a literary form and describe why the novella can be classified as a parable

PREREADING ACTIVITIES

1. Read the blurb which precedes page 1 of the Bantam text. Then read several parables to the students and ask them to identify some characteristics of parables (they are symbolic, teach a lesson, etc.). Have students note these qualities as they read the novella.

2. Discuss personal materialism by asking the students the following questions:

   A. If you suddenly obtained instant wealth, how would your life change?

   B. What good would you try to achieve with your fortune?

   C. Would people's attitudes toward you change? Explain.

   Ask students to note how Kino changes as the story progresses.

3. Read pages 1-4 aloud. Establish what "the Whole" is that is mentioned on page 4 and described in the preceding pages by asking the following questions:

   A. What is the mood or implied tone of the narrative?

   B. What is each family member doing in this narrative?

   C. What is it about these actions that would suggest security to each family member?

   D. How can routine and security contribute to one's wholeness? (Contentment is created and is the overall mood implied in the scene.)

   E. Explain the Chinese proverb, "The greatest wealth is contentment with a little." Relate this to the discussion.

   Ask students to note if there is any mood change in the novella. Have them cite contrasting passages.

4. Play Madonna's recording of "Material Girl" for the class. Discuss the effects of materialism as they relate to this song. Ask students to note if any concepts in the song are evident in the novella.

5. Play the English version of Simon and Garfunkel's "El Condor Pasa," a cut from the album "Bridge Over Troubled Waters." Ask students if they would change their lives if they could. Why and how would they do so? Ask them to enter responses in their daily journals. Remind students to consider the influence that personal aspirations have upon our actions as they read the story.

6. Ask students to name a contemporary hero. Have them justify their responses by providing reasons for their selections. After this, review

their various reasons to determine a common factor which seems to characterize heroism. (Students may wish to write and share their own definitions of a "hero.") Ask the students to try to find characters that possess heroic attributes as they read.

7. Distribute the attached Reading and Thinking Guide.

POSTREADING ACTIVITIES

1. Once again, read the cover blurb and ask the following questions:

   A. Relate how the pearl was found and whether or not it was "lost" as the introduction states.

   B. Discuss the quotation from the cover blurb which states, "all things are good or bad and no in-between anywhere." How does it relate to the novel as a whole?

   C. Is The Pearl a parable? Explain.

2. Ask students to find evidence of corruption within Kino and to brainstorm the possible causes of this corruption. Do the same for the other major characters (the doctor, priest, pearl buyers).

3. Discuss: Is Kino selfish or can his motives be considered unselfish in view of his family concerns?

4. For enrichment, have student rewrite the ending of The Pearl from the point where Kino and his family flee the village. Students could share their rewritten endings with the class.

5. Review the concept of "hero" as discussed earlier. Expand the discussion to include the concept of "tragic hero" by asking students the following questions:

   A. Can a hero make a mistake?

   B. Can a hero show weakness?

   C. Are heroes ever frightened?

   D. For whom was Kino a champion?

   E. What heroic acts are performed by Kino?

   Relate these same questions to Juana.

6. Discuss the students' responses to the Reading and Thinking Guide. Relate those responses to the discussion of questions in number 5 above.

7. In class, present a mock trial with Kino being accused of murder. Appoint a judge, attorneys, jury, etc.

EVALUATION

The following activities might be helpful in determining the success with which students have met instructional objectives:

1. In a brief essay, have students discuss at least three causes of Kino's corruption.

2. Allow students to use their texts to provide three written examples of behavior on Kino's part which qualify him as either a contemporary hero or classical tragic hero.

3. Ask students to write a two-paragraph essay substantiating the presence of any of the following themes and conflicts by providing textual examples:

   A. Greed leading to violence

   B. Materialism as a corruptive force

   C. The vanity of human desires

   D. Man vs. Man

   E. Man vs. Nature

   F. Man vs. Himself

4. Have students read several fables or parables and then paraphrase the central lesson of the text. This may be done by providing them with common proverbs which restate the lesson and matching them with the fable or parable. For example, the proverb "You can't judge a book by its cover" or the parable of "The boy who cried wolf" are both quite suitable. Others worthy of consideration include the fable of "The tortoise and the hare" and the two proverbs "The swiftest foot does not always beat the surest of heart" and "Haste makes waste." Have students share their ideas with the class.

5. Ask students to write original parables which emphasize lessons which they can embrace. Recommend that they refer to the list of characteristics of parables that the class developed earlier. Their parables can be shared in many ways. Some students might like to adapt and then dramatize their narratives.

RELATED WORKS

Those students who enjoyed The Pearl might also consider the following works:

1. Of Mice and Men (John Steinbeck). Two migrant workers attempt to fulfill their dream of financial stability. The quest is hampered and eventually destroyed by unfortunate incidents brought about by one's retardation.

2. The Girl of the Sea of Cortez (Peter Benchley). A young girl, hoping to complete a pearl necklace as a gift for her mother, befriends a wounded manta ray. The abundant marine life of the sea mount, which the girl has kept secret, is threatened when her brother, a fisherman, follows her. The girl and the manta manage to collect enough pearls and protect the sea mount.

3. Pilgrim's Progress (John Bunyan). Allegory of Christian's struggles to reach the Celestial City despite physical and spiritual obstacles.

4. Animal Farm (George Orwell). A barnyard of anthropomorphic animals has united to gain independence from its human owners but falls unexpectedly into domination by the (communist) pigs.

5. Aesop's Fables (Aesop). The classic fables. Animals take on human characteristics to show fault in human behaviors.

6. Fables for Our Time (James Thurber).

READING AND THINKING GUIDE--THE PEARL

As you read The Pearl, take note of some personality traits for Kino and Juana. These can be identified by examining the characters' actions, statements, and attitudes as described by the author or other characters. Place these under the appropriate heading and give a page number for later reference.

CHARACTER	ATTRIBUTES	HEROIC ACTIONS	FLAWS
KINO	1. sensitive - aware of family when he awakens/p. 3	1. kills scorpion/p. 7	1. gets angry and hits gate with his fist/ p. 6
	2.	2.	2.
	3.	3.	3.
	4.	4.	4.
JUANA	1. awakens early; concerned for family/p. 7	1. sucks venom from wound/p. 8	1.
	2.	2.	2.
	3.	3.	3.
	4.	4.	4.

2. Note that the six chapters are untitled. On the basis of this page, suggest titles for the chapters and briefly substantiate your choices.

"ULYSSES"

Alfred Lord Tennyson

"MY LAST DUCHESS"

Robert Browning

Nancy Salter
Shaw High School
Columbus, Georgia

OVERVIEW

Dramatic poetry is one of the three major types of poetry which seniors particularly enjoy, understand, and appreciate; the primary purpose of teaching dramatic poetry is to reveal the character of the speaker through action or the replies of a person or persons suggested.

The material encompassed here is set up for senior classes. Although any of these approaches may be an effective method of coming at the two poems, in this paper, the writer offers a plan for grouped classes; therefore, it is suggested that the transactional and New Critical approach be used for average and slower classes. It is suggested that the Neo-Aristotelian approach be used with advanced classes.

Summaries: In "Ulysses" Tennyson uses the form of the dramatic monologue as a mood piece. Master of the simple mood lyric, a brilliant manipulator of language to the ear, Tennyson introduces his heroic adventurer, aging and bored with life in his sunset years. The reader discerns that Ulysses is a man who chooses not to rest on past achievements. Courageously, sadly, and meditatively, Ulysses acknowledges the realities of diminished vigor. He grasps intuitively that life is running out. The poem concludes on an optimistic note as Ulysses decides he will face the crisis of aging and change by breaking away from his old life to seek once more "the great adventure."

Browning's dramatic monologue "My Last Duchess" is not intended to build up an atmosphere of sorrow or quiet determination; instead this work projects a certain kind of personality, a certain temperament, a way of looking at life, a moment of history realized in the self-revelation of a type. The Duke of Ferrara, an art collector himself, placed against the background of his art collection, is in the process of making dowery arrangements to marry the daughter of a count. The poem begins when the Duke is asked by the count's representative about a painting of the LAST duchess. That answer reveals the cold, proud, egotistical, violent, possessive nature of the Duke; his words also echo the standards by which the new

wife will be appraised. The poem clearly dramatizes the Duke's nature. More importantly, in the implied death of the former Duchess, the reader becomes aware that the Duke makes no distinction between acquiring a Duchess or an object in his art collection.

Potential for Teaching. These works:

1. allow students to depend upon component skills: word recognition, vocabulary knowledge, prior experience, and organizational skills
2. provide students who have difficulty reading with an experience in finding information that will contribute to their pleasure in the revealing of the portrait of the speaker
3. allow students the opportunity to become involved in another area of dramatic poetry beyond Shakespearian tragedy
4. allow a convergence into natural writing processes
5. allow students to examine portraits of personalities: to make comparisons, contrasts, gain insights into human experience
6. allow students opportunities to generate a variety of transactions in class:
   - In "Ulysses," life is pictured as a journey; obviously, students may conclude their own lives are journeys
   - In "My Last Duchess" students may agree or disagree that women still are or are not "art" treasures, perfect creatures, collections
7. allow students to see that a performed reading affirms the literary work as art
8. allow students to interpret character
9. allow time for study in diction, imagery, metaphor, inference about parts or whole, inference about characters, inference about tone or mood, inference about structure, psychological problems, etc.
10. allow students non-threatening ways to react to teacher questioning patterns

Challenges to Adolescent Readers. In studying "Ulysses" some students may need help with the following:

1. vocabulary: word attack skills, pronunciation, meaning of words (e.g., abides, officious, largess)

2. reviewing the meanings of such literary terms as allusion and dramatic monologue

3. examining important lines for meaning. For example:

   "Of one to me/ Little remains." Ulysses feels that his life (one life) is almost over.

   Lines 26-28 achieve interest if paraphrased: Every hour I live I have escaped death; therefore, my time must be more than deathlike silence; it must be a means to a new adventure, a new experience.

4. discussions of lines and their relationships to American history: "I cannot rest from travel; I will drink/ Life to the lees." "I am a part of all that I have met." (See Robert Kennedy's speech in his campaign for President--especially the lines "Come, my friends,/ 'Tis not too late to see a newer World.")

5. in focusing on the development of Ulysses as a character; in focusing on the development of the foil relationship between Ulysses and his son Telemachus.

In "My Last Duchess" some students may need help in:

1. reviewing the meanings of such literary terms as couplet, dramatic monologue, irony, and tone

2. deducing from dialogue and implied action the mental picture of the Duke as jealous, insensitive, arrogant, and cruel

3. deducing that the Duke collects and treats wives in the same fashion in which he collects and treats art

4. deducing that the Duke has an imagined superiority over other men

5. grasping the revealed irony behind the Duke's words, i.e., he goes to great lengths to present his wife's failures and weaknesses; thus, behind the unspoken words the reader comes face to face with the Duke's own inadequacies

6. seeing how the build-up of arranged details reveals the character

7. acknowledging that Browning's use of the rhymed couplet pattern, mid-line pauses, and a conversational style all present an artistic whole which reveals character

SUITABLE CRITICAL APPROACHES

"My Last Duchess" - Transactional Approach. Our purpose is to make meaning from the reading of the dramatic monologue, since there is no one meaning for a poem. There will be very little prereading activity since that may preset the response of the reader. Basically, we wish to give the text to the reader and invite response to it. We are concerned, therefore, in moving into question areas that draw student responses. For example, why do you like the poem? Why do you not like it? Moving from individual responses, subtly begin asking for knowledge of specific details. From a series of questions, students may discover from the classroom talk what is going on in text. Where is the envoy in relation to the Duke? What is the envoy's question about the painting? Does the Duke answer that question? Why does the Duke object so strongly to his wife's pleasure in little things? Was she unfaithful? Why had he not been honest with her and told her what displeased him? What happened to the Duchess? Is she still alive? What action of the envoy is suggested by the lines 53-54, "Nay, we'll go/ Together down, sir." Where are the Duke and the envoy when the Duke points to the statue of Neptune?

Through this type of questioning, and by students supporting their deductions piece by piece the class should see the portrait of the real Duke: jealous, insensitive, arrogant, even cruel.

Now we wish to refine the response in light of the text by continuing to use the inductive method. Questions should deal with words, images. We want to deal with feelings that flow from word choices. We want students to see, hear, feel. The following questions offer examples: What overall interpretation of "husband" do we get from this man? What are some conclusions about him? Very quickly students may see that the Duke collects and treats wives the same way he collects and treats art. We learn that the Duke is the type of individual who feels superior to other men. The Duke gives himself away when he holds forth about his wife's weaknesses. Isn't Browning creating a reverse effect here? How? In looking at the completed poem is there any particular method the poet has used in presenting his character? What about style? What effect does he create by using the mid-line pause? Do you think there's anything unique in using the couplet structure as a way of presenting a character sketch? Would a prose version of this episode have been as effective? Such questions help a student experience literature. The teacher, then, enables the student to examine and refine his transaction (experience) by reference to the text.

"Ulysses" - New Criticism Approach. Begin by offering a good rehearsed reading of the whole poem, preferably by a student who especially seems to get into the role. Since the name Ulysses may suggest multiple meanings in this monologue, pursue very briefly the story of Ulysses, king of Ithaca. Before class, put three questions on the board for the class to consider as they move through the poem: What is the central purpose (theme) of the poem? How fully are the materials of the poem interwoven, or unified? How many and diverse are the materials that tie the poem together? Our

object then should be to consider the language of the text and come up with some unified conclusion as a class about these three thought questions.

What are the outstanding lines that present the character of Ulysses? What kind of person is he as Tennyson reveals him? Can you find any evidence from the lines of the poem that indicate Ulysses' desire for travel is more than just wanderlust and a wish for adventure? Are there any words in the poem that make you see a philosophy of life behind what Ulysses says? Can you write down that philosophy in twenty-five words or less? Interpret lines 18-21. Interpret lines 26-29. What is symbolized by "the thunder and the sunshine" (48)? What is the metaphor in line 23? What is implied in the metaphor? Are there any words in this poem that do not contribute to the meaning? Pick them out. Has the writer avoided sentimentality in presenting his subject? Does the poem have an organic unity? Do we have an intuitive understanding of the kind of aging hero Ulysses is? How does the last line achieve its effect? Would you say Tennyson has created a piece of art that is an entity in itself? What are some examples of working verbal irony in the poem? Why might this poem be judged a good poem?

"Ulysses" - Neo-Aristotelian Approach. The poem begins with the presentation of a character. What does Ulysses think of the people of his kingdom? His wife? His son? Describe Ulysses. Point to specific phrases which suggest his attitudes toward life. Is there a certain life-weariness here?

Certain incidents in this drama show Ulysses in conflict with his state of life. Name at least three of these. What is the opposing force that seems to block Ulysses from being a contented man? Where in the poem do we see his disappointment expressed most strongly? What decision does Ulysses make which will change his present world weariness? Now go back and take a look at the whole poem. Divide the poem into its parts according to the action and attitude of the character. Explain the significance of sailing westward. Is this an irresponsible decision? Does the setting symbolize Ulysses' attitude toward his own life? What is the importance of the word "twilight"? Why, as he looks about him, does the word "barren" seem appropriate in describing Ulysses? Does the poet teach us something about human nature as it confronts aging? Does this poem reflect an experience that all men must confront? From what the character says, can you express a theme in twenty-five words or less? What are key words that helped you determine the theme? Does this poem make you respect man when you examine man's place in the universe?

"My Last Duchess" - Neo-Aristotelian Approach. In studying this narrative we create a portrait from a portrait. Point out details which suggest the Duke's good taste in art, his polished manners, his pride, his insecurity, his ruthless authority. Are there still other important characteristics in the portrait which reveal what kind of person is speaking? Divide the poem into its action parts. What is the Duke doing in the opening of the poem? Why does he bring up the subject of his last Duchess? What did the Duke not like about his last Duchess? What happened to her? Why? Why does he switch so abruptly from talking about the Duchess to talking about

art? What is the significance of "all smiles stopped together"? What are some lines which show the Duke commands obedience from his inferiors but not love? How does the poem juxtapose two characters? What does each character pursue? Does the poem suggest something about the nature of men who have no moral imperatives? Are base men so secure in their power that they disregard human relationships? Would this poem have been more effective as prose? Why? Why not?

SUGGESTED INSTRUCTIONAL OBJECTIVES

1. Students should view themselves in reading dramatic monologues as unobserved onlookers at the scene.

2. Through a series of questions students should be able to make deductions or inferences of their own from the talk and implied action of the work.

3. From the introduction of each poem, students should quickly identify the speaker, the one spoken to, the general subject, and the general circumstance.

4. Students should understand that the dramatic monologue is a special type of poem that consists of the speech of a single person. Through what this speaker says, the action is presented, the replies of the person are suggested, and the character of the speaker is revealed.

5. Students should know that one of the large classes of poetry is dramatic poetry written in the form of drama.

6. Students should, in working through the material, utilize word recognition skills, vocabulary knowledge, prior experience, and organizational skills.

7. Students should be able to read a dramatic monologue for pleasure and information.

8. Students should be able to discern verbal irony.

9. Students should be able to identify at a glance the couplet verse form.

10. Students should conclude that hope was one of the major ideals of the nineteenth century ("Ulysses").

11. Students should be able to write dramatic monologues of their own from the point of view of a member of the family, a coach, a teacher, an elderly person, a famous personage, or a character in a newspaper article.

PREREADING ACTIVITIES

Vocabulary Skills Work. Provide direct instruction for these words: abides, officious, largess, munificence, warrant, pretense.

Review of Literary Terms. Teach or review these literary concepts: allusion, dramatic monologue, couplet, irony, tone, juxtaposition.

Transactional Approach. "Ulysses," a dramatic monologue, could well be taught together with "My Last Duchess," although it is a much more straightforward poem. Another poem to review from Anglo Saxon literature is "The Wanderer"; there, too, students will encounter an old man thinking back on his life. Begin to build on the students' prior knowledge in coming to the poem. Ask a series of lead-in questions, the purpose of which is to set the action for the introduction of Ulysses as a character. The following questions may be of help: Have any of you known a person who has lived in a retirement home? What is life like there? Was this person happy? Why? Why do so many old people seem so eager to talk about the past? What are some different ways people react to the coming of death? How would you feel if you knew you just had a week left to live?

New Criticism Approach. Most students need careful guidance in reading "My Last Duchess." Since we are concerned with the emphasis on language in this reading and since we wish to do a careful examination of the poem to see how language leads to the theme of the work, begin by discussing the inverted syntax (reversal of subject verb order in lines 6 and 7); by stressing the importance of knowing the meaning of munificence, warrant, and pretense; by explaining the author's use of digressions and parentheses (lines 9 and 10); and by pointing out the lengthy introductory clauses (lines 35-41). Alert students that the Duke's speech may be difficult, but encourage them to read it closely since it reveals a lot about him. Alert students that Browning likes to withhold certain vital information until the end of the poem. Remind students that the poem should not be judged on emotional effect. Alert students that their criterion for judgment of this work is how well it holds together.

Preview. This approach is suggested for advanced classes since it is built on an accumulated literary background in working through a poem. Begin by passing out a handout of the material listed below on how to approach a poem. Tell the class they will be working individually first, then in small groups of five to seven; ultimately, they will move to large group discussions. Ask each individual to read the poem twice: once for general understanding and a second time for coming at specific details. Students will work on their handout for approximately twenty minutes. At the end of this time, they will move to small groups to see if they wish to revise the comments on their handout. Allow twenty minutes for this. The balance of the time, no more than two class periods, will be spent in larger groups in an attempt to pull the work together. The purpose of this exercise is to show the poem has structure, to promote awareness that all parts make up the whole, to examine character and action by working through all parts of the poem, and to investigate the poem's overall effect.

Analysis of a Poem

1. The title and the author

2. What does the poet say? (a precis)

3. How does he say it?

   a. His point of view, mood, and tone

   b. The development of his theme, to include explanation of symbolism and connotations

   c. His technique:

      (1) The form used and its suitability
      (2) Rhythm or meter
      (3) Rhyme
      (4) Diction
      (5) Figures of speech
      (6) Sensuousness
      (7) Statement or suggestion?
      (8) Restraint?
      (9) Appeal to the emotions or to the intellect?

POSTREADING ACTIVITIES

See "Suitable Critical Approaches" for questions to guide postreading discussion.

"Ulysses." In "Ulysses" life is conceived of as a journey. Have the student draw a map of his life as a journey. The map should include where the student is now, where he thinks he wants to go, and some of the obstacles that he sees in between.

Discuss Ulysses as the mythical adventurer. If human beings may be conceived as aggressive (curious, adventurous, etc.) and passive (content, static, etc.), ask students which types they are. Suggest students try to change types for a day (or a week) and keep a record of their experiences, feelings, thoughts, and the reaction of others.

Write a dramatic monologue from the point of view of a family member, a coach, a teacher, an elderly person, a famous personage in history, etc.

"My Last Duchess." Write a letter to the Duke explaining your thoughts and feelings on the subject of his possessiveness.

Have students collect or record advertisements which appeal to the desire for romantic love. What unwritten assumptions do these advertisements make about love? Does one need an unblemished complexion or shiny

hair to find love and happiness? Are women still supposed to be "art treasures" (perfect creatures)? From discussion, see if students agree or disagree with these assumptions.

EVALUATION

The following format may be used interchangeably in evaluating "Ulysses" and "My Last Duchess." The ability level of the class must, of course, be taken into consideration.

1. Vocabulary check tests using the method of selecting the correct meaning of the words out of four possible choices.

2. Combine quotable lines from the work with a vocabulary test and ask students in twenty-five words or less to illustrate the meaning of the quotable line.

3. Oral interpretations: students can give their presentation of the character from their reading of the work. Classes enjoy oral interpretations when they have no more than four readings on a specified day. The class rates the presenters on a scale from 1-5. A 5 is the highest rating.

4. The map of life art project is colorful and reflects the critical approaches taught and the intellectual grasp of students in looking at life as a journey.

5. Grades for group work, more especially in using the Neo-Aristotelian approach, are effective. Again, the rating scale is 1-5 with a 5 being the highest rating. Students rate themselves in their group. The instructor also observes and rates. A combination score here is a reasonable appraisal of the effort involved.

6. The writing of a dramatic monologue itself is a good instrument of evaluation. These may be read aloud in class and evaluated by the teacher and a four-person student judging team made up of a cross section of the class members. A scale of 1-5 is used as a measurement.

7. An objective test may be given. Combined with matching literary terms, titles of the poems to incidents in the poem, explanations of the meanings of quotable lines rounds off this method of testing.

RELATED WORKS

1. Treasury of Alfred, Lord Tennyson (Spoken Arts, recording and cassette). A selection of Tennyson's poetry read by Robert Spreaight. (High interest. All classes.)

2. Alfred Lord Tennyson: A Study of His Life and Work (Arthur Waugh; Arden, 1977). Average students and above will enjoy this book. The author develops aptly the influence of Hallam's death and the resultant effect on the productivity and growth of Tennyson. One can see clearly why the English people elected Tennyson their spokesman for an age.

3. The Collector (John Fowles). Students might enjoy reading this novel about a young man who imprisons the girl he loves. (Advanced classes only.)

REFERENCES

McDonnell, Helen, and others. England in Literature. Glenview, Illinois: Scott, Foresman and Company, 1979.

Perrine, Laurence. Structure, Sound, and Sense. New York: Harcourt Brace Jovanovich, Inc., 1974.

GUIDE FOR WRITING--Tennyson's "Ulysses" and Browning's "My Last Duchess"

"Ulysses"

Prereading: Transactional

1. Pretend you can invite ten guests to a dinner party for President Reagan. Remember he is a leader of a great nation, and he is over seventy years old. Briefly list the names of your guests and in short sentences to the side of the names, explain why you would invite them.

Postreading: Transactional

1. Invite ten guests to a dinner party for Ulysses. They may come from any period in history. Name them, and in a sentence explain why you invited each of them.

"My Last Duchess"

Prereading: New Criticism

1. A couplet is simply two lines that rhyme:

   "Bah, bah, black sheep have you any wool?"
   "Yes, sir, yes, sir, two bags full."

   Now write three couplets: one about a member of your family; the second one, about a favorite possession; the third, about a friend in this class.

Postreading: New Criticism

1. Now write no more than ten couplets presenting the Duchess's answer to her accuser. Try to use at least two of the following elements somewhere in your masterpiece: irony, paradox, ambiguity, tension.

"My Last Duchess"

Prereading: Neo-Aristotelian

1. List ten pet peeves you find in people who turn you off. Arrange these in order of importance; move from most important to least important. What does this tell you about yourself? (effect)

Postreading: Neo-Aristotelian

2. List ten pet peeves the Duchess might have against the Duke of Ferrara that reflect human nature. What does this tell you about the Duke? (effect)

"Ulysses"

Prereading: Neo-Aristotelian

1. Pretend you have gone into the twilight zone. You are now over seventy. As you look back over your life, what are ten statements you might make about yourself? Begin with the most important statement and work downward toward the least important. What does this tell you about yourself? (effect)

Postreading: Neo-Aristotelian

2. List ten statements about the character of Ulysses. Arrange these in order of the plot of the story. What insight has he gained by the end of the poem? Has he discovered a truth about himself? What is it? What is the effect on both the character and reader of Tennyson's poem?

"DO NOT GO GENTLE INTO THAT GOOD NIGHT"

Dylan Thomas

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OVERVIEW

Description of the Work. Dylan Thomas's "Do Not Go Gentle into That Good Night" is a villanelle of devastating intensity. In the poem, Thomas urges one not to face death without a struggle. The poem examines four groups of people (wise men, good men, wild men, and grave men) who struggle against death as they see the inadequacy of their lives and fight to gain enough time to impose meaning and/or validity on their existences. The final quatrain takes on a most powerful and personal dimension as Thomas exhorts his dying father to display the indomitable spirit of the human soul. Like a biological classification that moves from class to genus to species, the movement of this poem can be charted from large group to small group to individual. It is this inexorable movement that helps contribute to the intense effect of the poem upon the reader.

Potential for Teaching. This work can have a tremendous emotional impact on the reader. Hopefully, it will have a magnetic effect upon the reader, drawing him deeper into the poem. It seems that the impact of "Do Not Go Gentle into That Good Night" stems from the form of the poem, the poet's word choices, and the symbolism, imagery, and paradox used in the poem. This is an excellent poem for teaching each of these elements.

Potential Problem Areas. The ambiguity in stanzas 2-5 and the challenges of symbolism and paradox may cause some frustration.

Time Requirements for Teaching. Depending upon student interest and the amount of detail to be examined, this poem will require one or two days of classroom work.

Critical Approaches. Through form, symbolism, imagery, and paradox, Thomas gives vent to his personal emotions concerning his father's impending death. Reader response will be the first approach used to gain entry to this poem. The discussion desired after the first reading is one that will center around students' reactions to the poem and its effect on them. Because that effect is achieved, in part, through the villanelle form, a Neo-Aristotelian approach will be used to analyze the form and its contribution to the effect. Finally, a New Critical approach will be used to gain meaning through imagery, paradox, ambiguity, and symbolism.

SUGGESTED INSTRUCTIONAL OBJECTIVES

After studying this work, students...

1. should view poetry as a way to heighten one's sensitivity to living
2. should accept poetry as a celebration of every aspect of life
3. should appreciate the appropriate oral interpretation of poetry
4. should be able to interpret the literal level of a poem
5. should discover possibilities of meanings (possibly multiple meanings) below the literal level of the poem
6. should use imagery to gain meaning
7. should detect symbols and postulate their meanings
8. should understand the villanelle form and how it achieves its effect
9. should use elements such as speaker, person spoken to, tone, and/or key words to achieve meaning

PREREADING ACTIVITIES

1. In order to help students begin to concentrate on the issue of death which pervades this poem, the students should write in their journals about one of these issues:

   a. Have you ever lost someone or a pet you loved dearly? Write about your feelings at the time of the death. Try to identify what caused you to feel as you did. How do you feel now? Why?

   b. Have you ever come very close to dying? What was the incident? What were you thinking and feeling as you thought you approached death? What did you think and feel as you realized the danger was passing? Did the episode alter your behavior? How? For how long?

   c. What are your attitudes toward death? Why?

   d. Suppose that someone you knew and loved deeply were dying a slow, painful death; suppose further he knew of the impending death. What different ways might this person approach death? What effects might these approaches have not only on the person himself but also on his family and friends?

e. Suppose that your doctor diagnosed you as having inoperable cancer. (There is no reprieve for the purposes of this activity.) What is your immediate reaction? What sequence of feelings might you go through as you approach your death?

2. In order to promote sensitivity to each other's feelings, try to set up a class discussion in a non-threatening atmosphere.

   a. See if the journal entries of the first activity have caused a need to talk.

   b. Do you believe in a personal immortality for yourself? What does your behavior indicate about your belief? Do you think there is a widespread belief in personal immortality among people in your age group? What is your evidence? What function do you think this image might serve? Do you think this image sticks with us for a lifetime? Why or why not?

   c. Why do you think the issue of death is so emotionally charged?

3. Discuss the techniques of enjambment, symbolism, paradox, and ambiguity. Use one or two short, easily understood poems to examine these techniques at work.

GUIDE FOR READING

The attached guide for reading is designed as a postreading activity to aid in understanding the structure of the villanelle.

POSTREADING ACTIVITIES

1. This poem is to be read aloud in class as the students' first exposure to the poem.

2. In their journals, students are to react to the poem. (What does the poem mean to you? What emotions has the poem raised in you? Do you like the poem or dislike it? Why?) Once their thoughts are down on paper, the students are to talk in small groups about their experiences with the poem.

3. After the small group discussion, the class will form a large group and share their reactions with the teacher.

4. To get at the literal level of the poem, students should be able to identify the speaker in the poem, the person spoken to, the topic being spoken about, and the attitude to be taken toward the issue.

5. To examine the form of the poem, students need to be able to answer the following questions (see Guide for Reading):

   a. What kind of poem (dramatic, lyric, or narrative) is this?

b. How many stanzas does this poem have? Are the stanzas a uniform number of lines? What kind of rhyme scheme does Thomas use? What meter is employed? Is there any repetition? What kind of pattern does the repetition create? How does this repetition help achieve the effect?

c. From the questions have the students generate a definition for a villanelle. (A villanelle is a nineteen line poem consisting of five tercets and one quatrain in which lines 1, 6, 12, and 18 are identical and lines 3, 9, 15, and 19 are identical.)

d. Examine the repeated lines "Do not go gentle into that good night" and "Rage, rage at the dying of the light." Classify the sentences according to their type (declarative, interrogative, imperative, exclamatory). How has Thomas varied these lines without changing a single word? How does this variation intensify effect?

e. Examine each stanza separately. This poem seems to divide into 3 parts. What are those natural divisions? What kind of movement occurs from part to part? How does this movement intensify effect?

6. Read the poem aloud again and have the students watch the way the form contributes to the meaning. Discuss students' observations.

7. To examine the way symbolism, imagery, paradox, and ambiguity contribute to meaning, have the students paraphrase the poem. The ensuing discussion might consider these issues (among others):

Stanza 1

a. In the first line point out the verb-adjective (go gentle), which is unexpected. Entertain possible reasons why Thomas may have chosen the seemingly ungrammatical construction. What are the possible meanings of the line?

b. The expression "good night" represents something other than itself. What? (Death) What do we call this use of representation? (Symbolism) What other associations are made with the expression "good night"? What kind of word game is Thomas playing? (Pun)

Stanza 2

a. What do you think the wise men symbolize? (Philosophers)

b. What is "dark" and how is it "right"?

c. What is meant by "Their words had forked no lightning"?

d. Notice the enjambment.

e. Why do wise men fight death?

Stanza 3

a. Who do the good men represent? (Moralists)

b. How many interpretations can you think of for the line "the last wave by"? What do these interpretations contribute to the meaning of the poem?

c. Why are good men's deeds frail?

d. What is a "green bay"? How does it contribute to the meaning of the poem?

e. Why do the good men struggle so hard against death?

Stanza 4

a. Who might the wild men be? (Hedonists)

b. What might "caught and sang the sun into flight" mean?

c. Who learned too late? What was learned?

d. Why don't wild men go gentle into that good night?

Stanza 5

a. The term "grave men" has a plurality of meanings. What possibilities do you see?

b. What paradox exists in this stanza? Explain why this is a paradox.

c. How does this stanza act as a unifying element for the poem?

Stanza 6

a. What is addressed in this stanza?

b. What does the line "There on the sad height" contribute to meaning?

c. What is the author's tone here?

d. What new significance do the last two lines take on in this stanza?

8. What instances of paradox (statements which superficially appear self-contradictory, but which on closer examination reveal subtle truths) do you find in the poem and what subtle truths do they hint at?

9. What instances of ambiguity (the possibility of multiple meanings) do you find in the poem? What potential meanings exist here? How do they contribute to meaning?

10. Thomas contrasts light and dark images to unify this poem. What are some of those images and how do they contribute to meaning?

11. Terms to identify include ambiguity, enjambment, imagery, paradox, tercet, and villanelle.

12. What tone does Thomas use in this poem? What evidence do you have? Would you say that Thomas's villanelle is an act of love, hatred, or ambivalence? What in the poem leads you to this conclusion?

13. What significance does this poem have for your own life?

14. Reread the poem aloud a final time and have the students pay particular attention to the ambiguity, enjambment, imagery, paradox, symbolism, and the villanelle form.

15. Spend the last few minutes of the class period in silent contemplation about an act you would like to commit in order to convey to someone that you love him/her dearly. Consider carefully that you are meeting someone else's needs--not your own. Put your plan into action as soon as possible.

EVALUATION

1. Informal evaluation can take place as one reads the paraphrases the students write.

2. The graphic artists in the group might try to impose Thomas's emotional intensity as evidenced by the poem on a portrait of the artist.

3. Students might make a collage that graphically presents the poem.

4. The poem could be set to music.

5. Students could frame and give the father's response to the son's plea.

6. Students could write a villanelle of their own.

7. In an essay, the students could explain which of the three classifications of men (excluding grave men) they fit into and why. If they do not fit in one of the categories, what category would they create for themselves and why? If they knew their lives were to end within four weeks, would they rage? Why or why not? If so, how?

8. Give the students a poem that relies heavily on form, ambiguity, imagery, paradox, or symbolism. Have the students analyze the poem in terms of those elements.

RELATED WORKS

Students who enjoyed "Do Not Go Gentle into That Good Night" might enjoy the following works:

Villanelle Form

1. "Villanelle" (William Empson).

2. "The Waking" (Theodore Roethke).

Similar Topics

3. Death Be Not Proud (John Gunther). Gunther's son dies of a brain tumor.

4. "J. 49" (Emily Dickinson). Dickinson contemplates the deaths of those close to her.

5. "J. 712" (Emily Dickinson). Death comes to all whether desired or not.

6. "J. 816" (Emily Dickinson). Dickinson examines the nature of life and death in this poem.

7. "J. 1078" (Emily Dickinson). What does one do after a loved one dies?

8. "J. 1100" (Emily Dickinson). This poem chronicles a death.

9. "Thanatopsis" (William Cullen Bryant). This contemplation of death states that because death is universal, life should be lived well so that there are no regrets.

GUIDE FOR READING--Villanelle
"Do Not Go Gentle into That Good Night"

1. What kind of poem is this (dramatic, lyric, narrative) and how do you know?

2. How many stanzas does this poem have?

3. How many lines are in each stanza? What is the rhyme scheme?

4. What repetitions occur in this poem?

5. What is the pattern of occurrence in these repetitions?

6. What effect does this repetition have on the reader?

7. How does Thomas change the content, the meaning, the effect, and the intensity of these repeated lines without varying a single word?

8. This lyric poem is a villanelle. The term villanelle describes a stanzaic, metric, and repetitive structure in which a poem can be written. Give a structural definition for a villanelle using the information gathered from the above questions.

9. How has this form contributed to the effect of the poem on the reader?